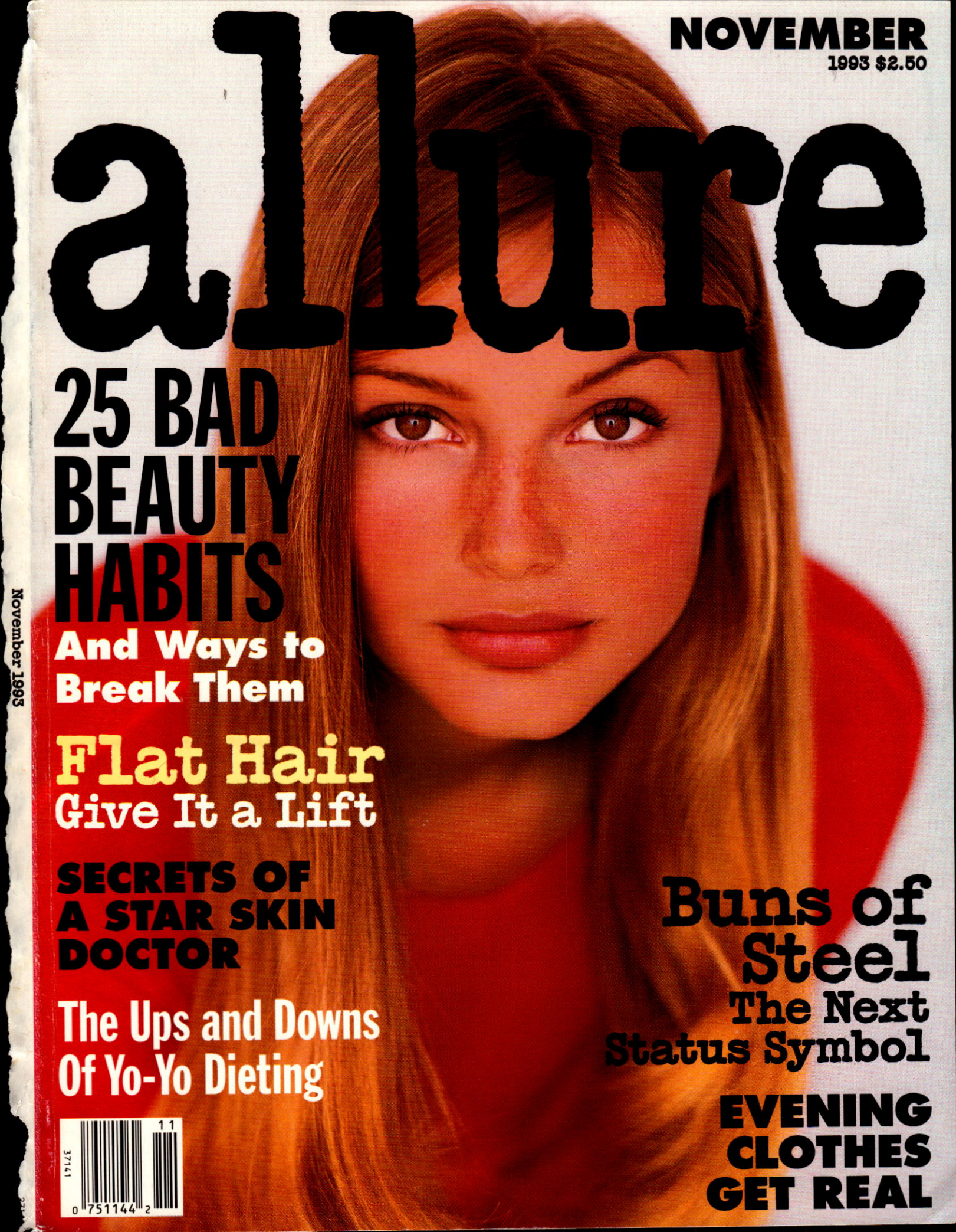
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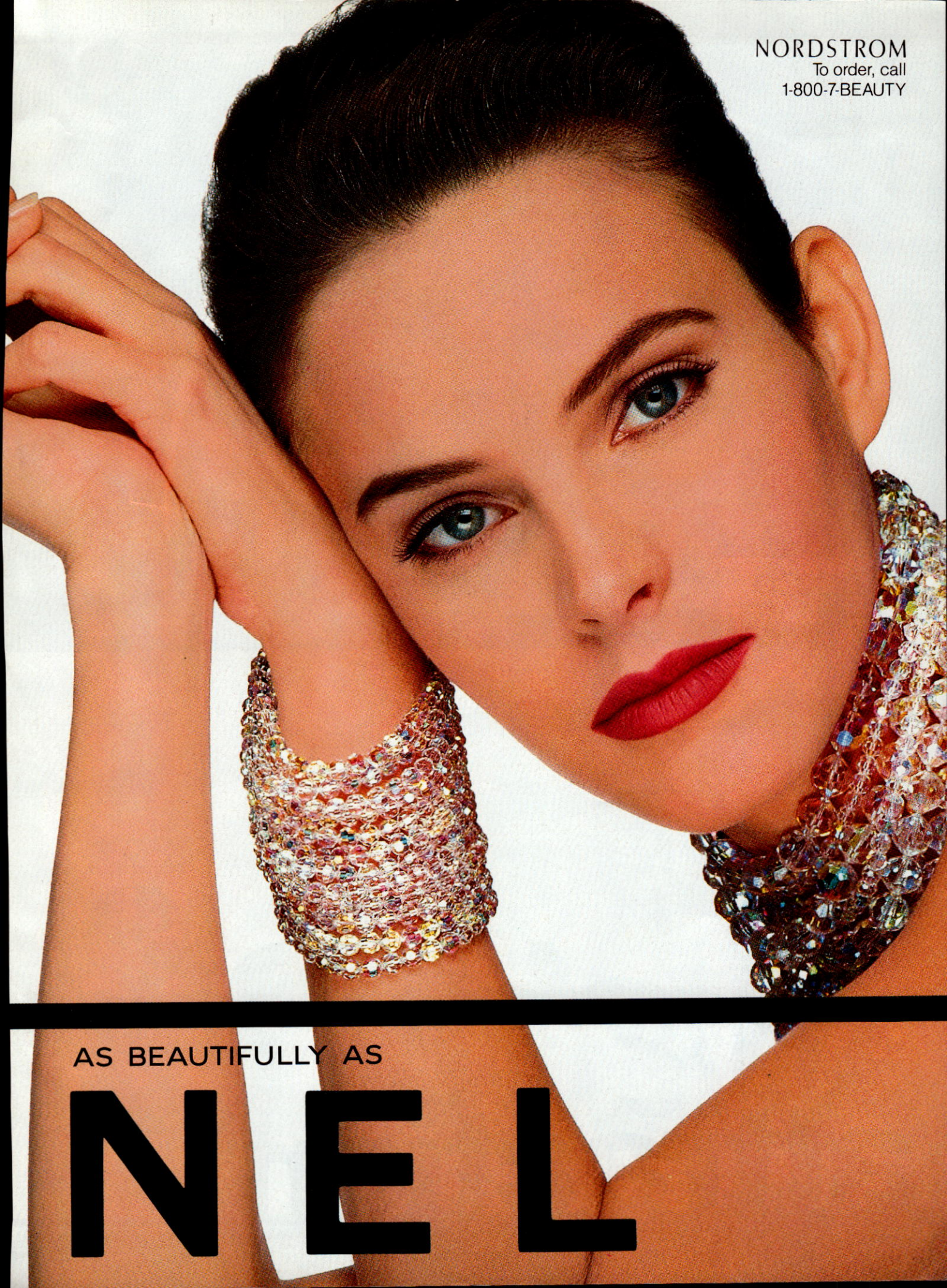
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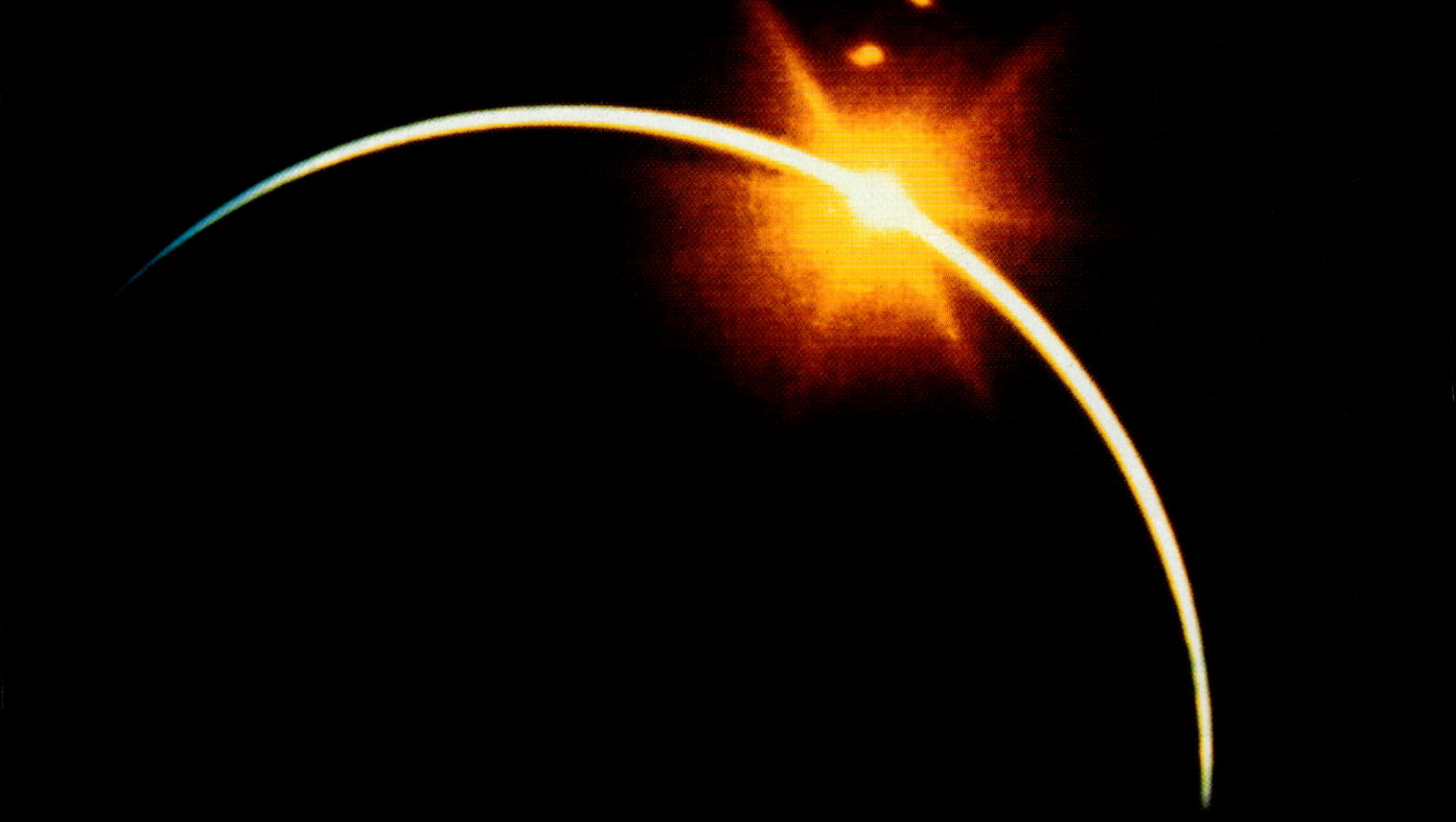

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Fitter fashion.

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COVER

Sheer innocence. Makeup colors on model Bridget Hall: Estée Lauder Lucidity Light-Diffusing Makeup SPF 8 in Golden Caramel and All-Day Cinema Pink Lipstick. Liza Bruce mesh shirt. Photographed by Walter Chin. Hair: John Sahag for John Sahag Workshop. Makeup: Bobbi Brown for Frederic Fekkai at Bergdorf Goodman.

CLOCKWISE FROM LEFT: **PAMELA HANSON; MICHAEL THOMPSON; ISABEL SNYDER.** DETAILS, SEE CREDITS PAGE.

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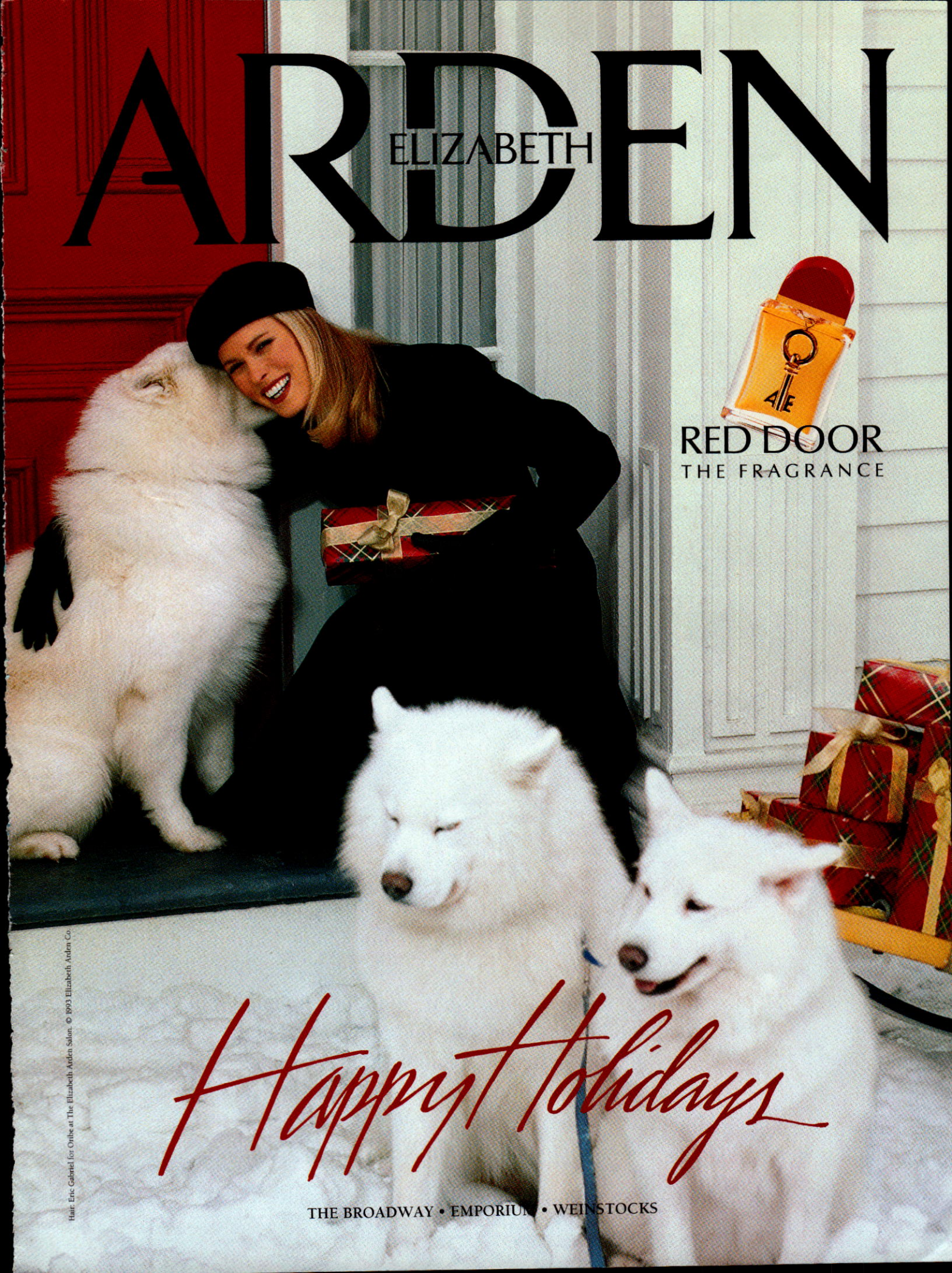
Amazing Mazar.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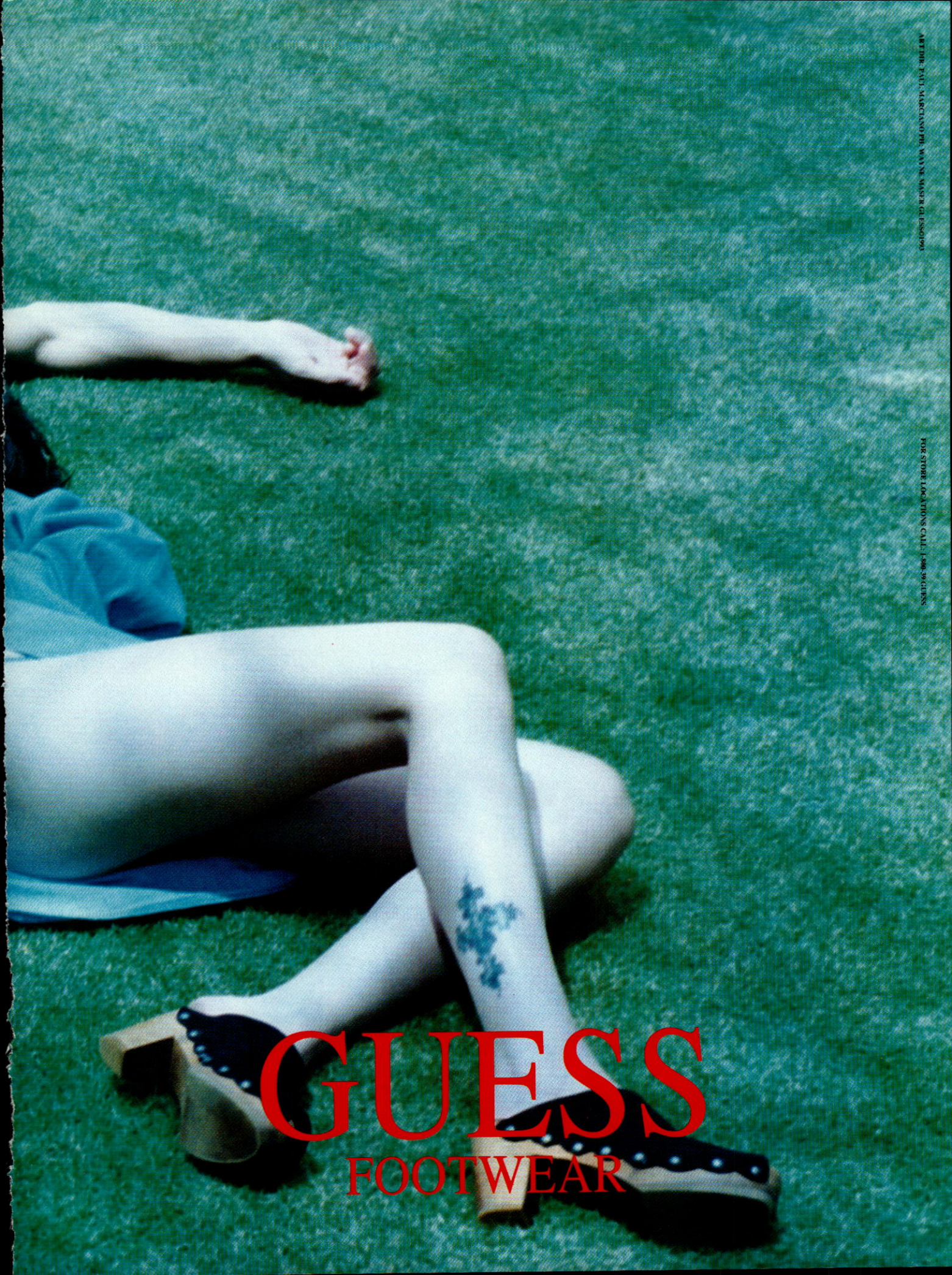
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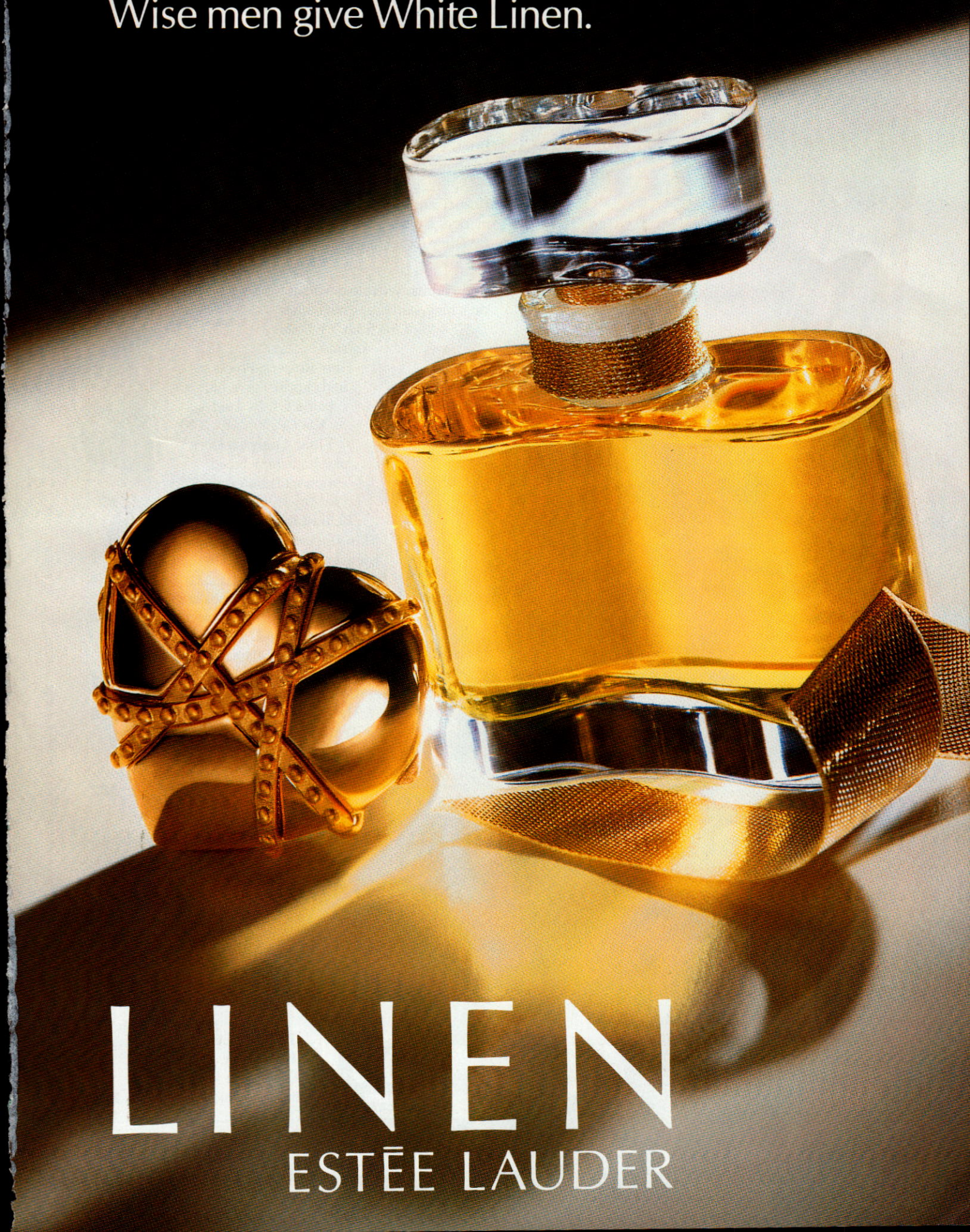

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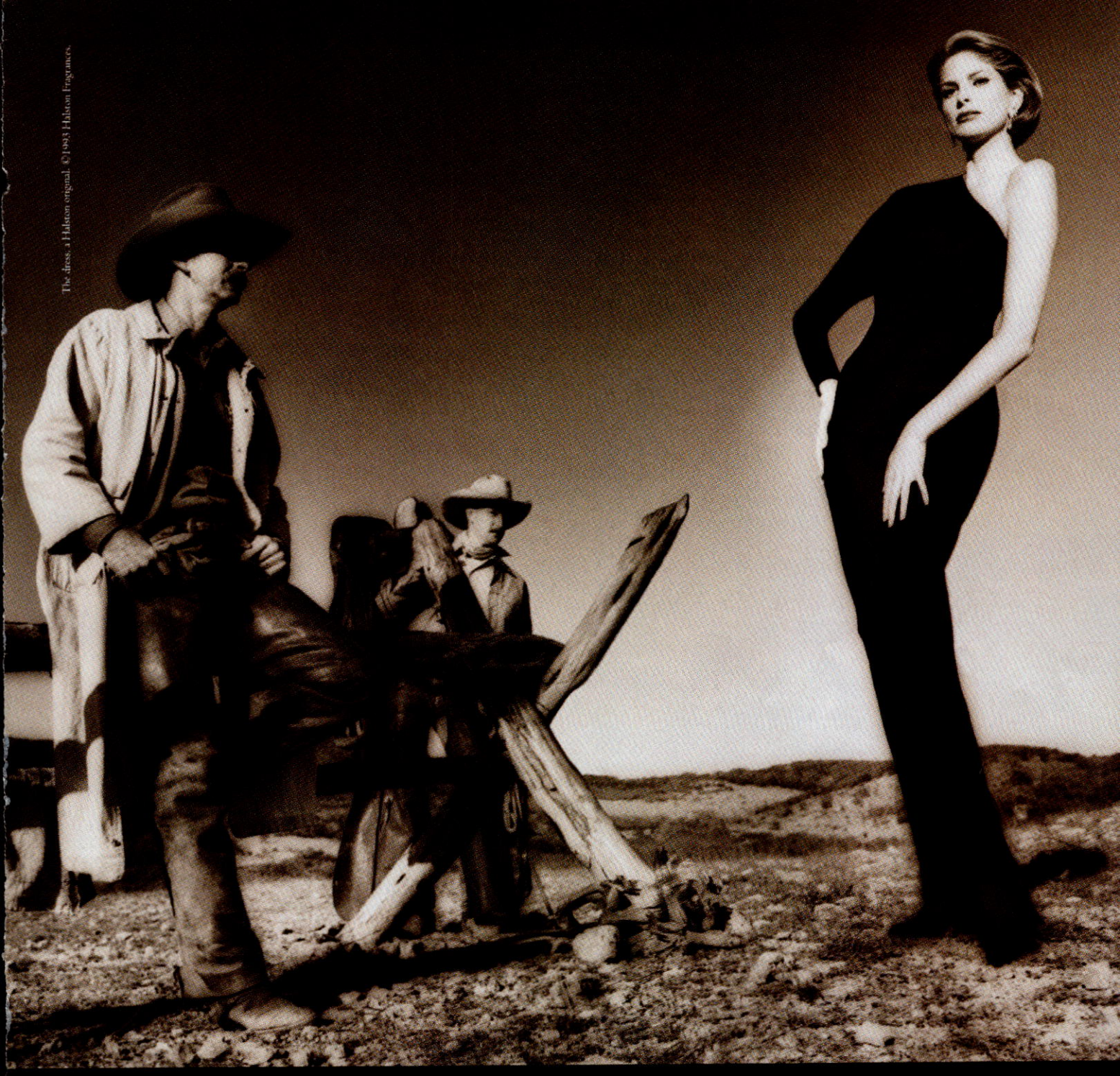
CLOCKWISE FROM LEFT: MARK BORTHWICK; STEWART SHINING; DAVID COOK; MARK BORTHWICK; GEORGE LANGE. DETAILS, SEE CREDITS PAGE.



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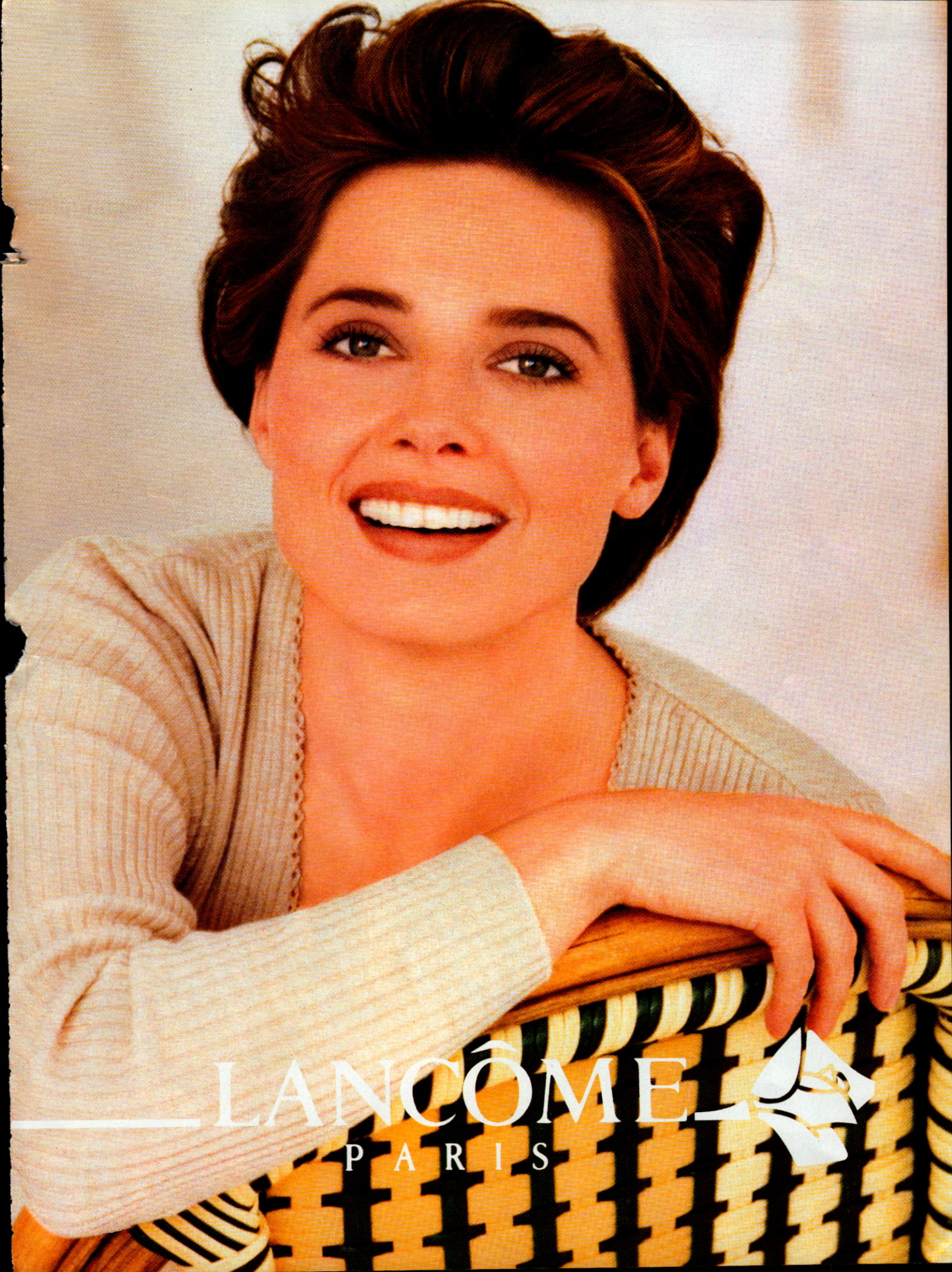
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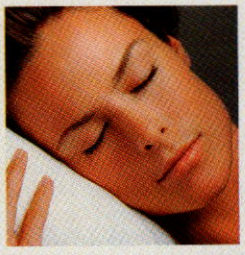

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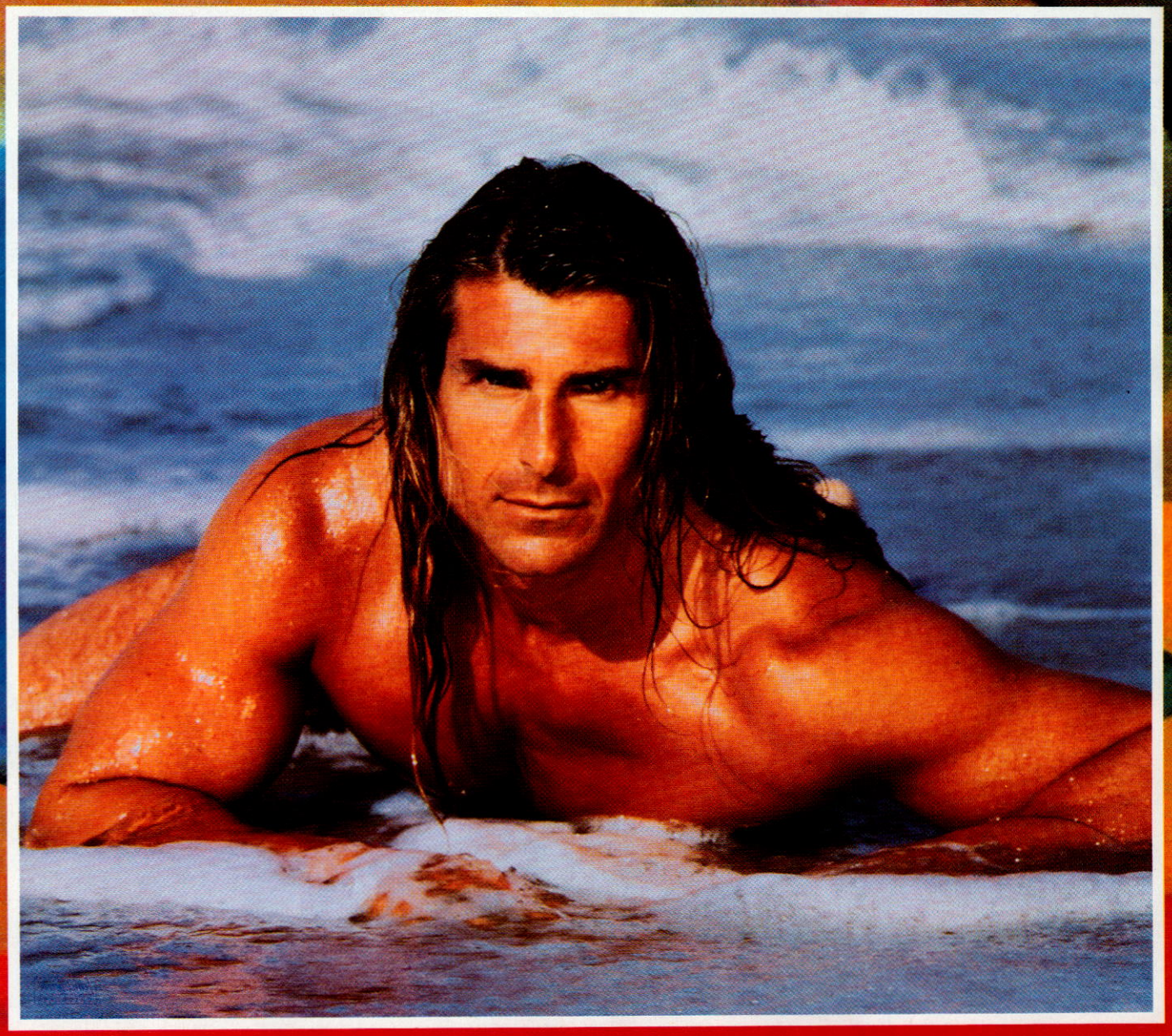

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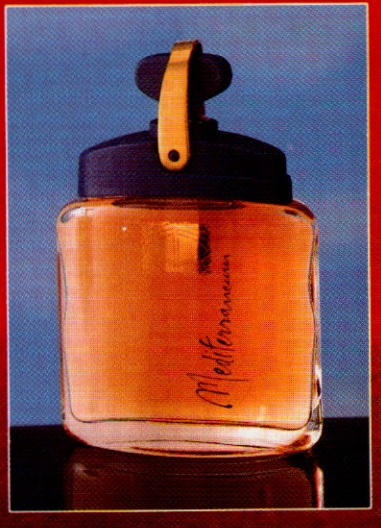

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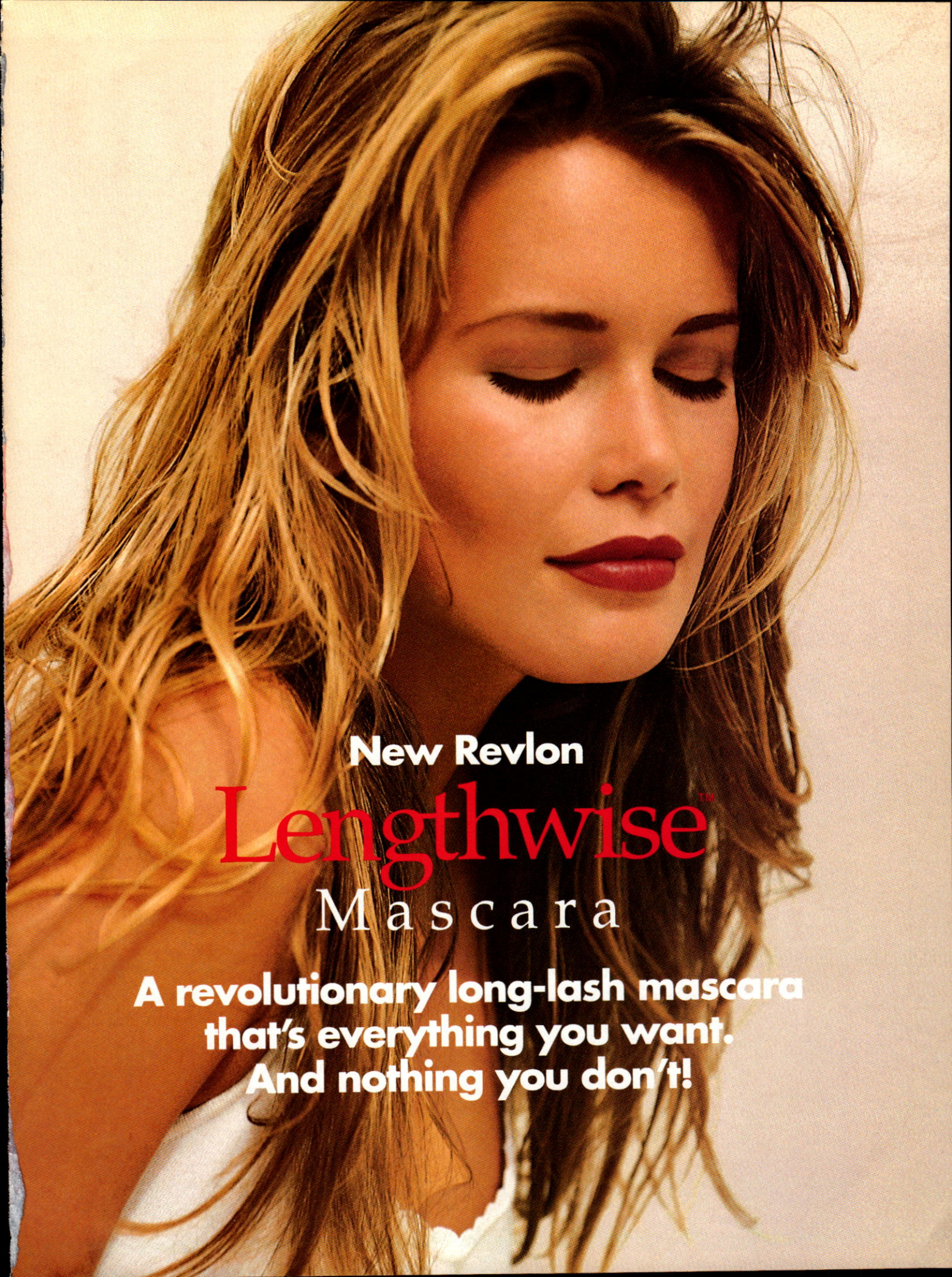
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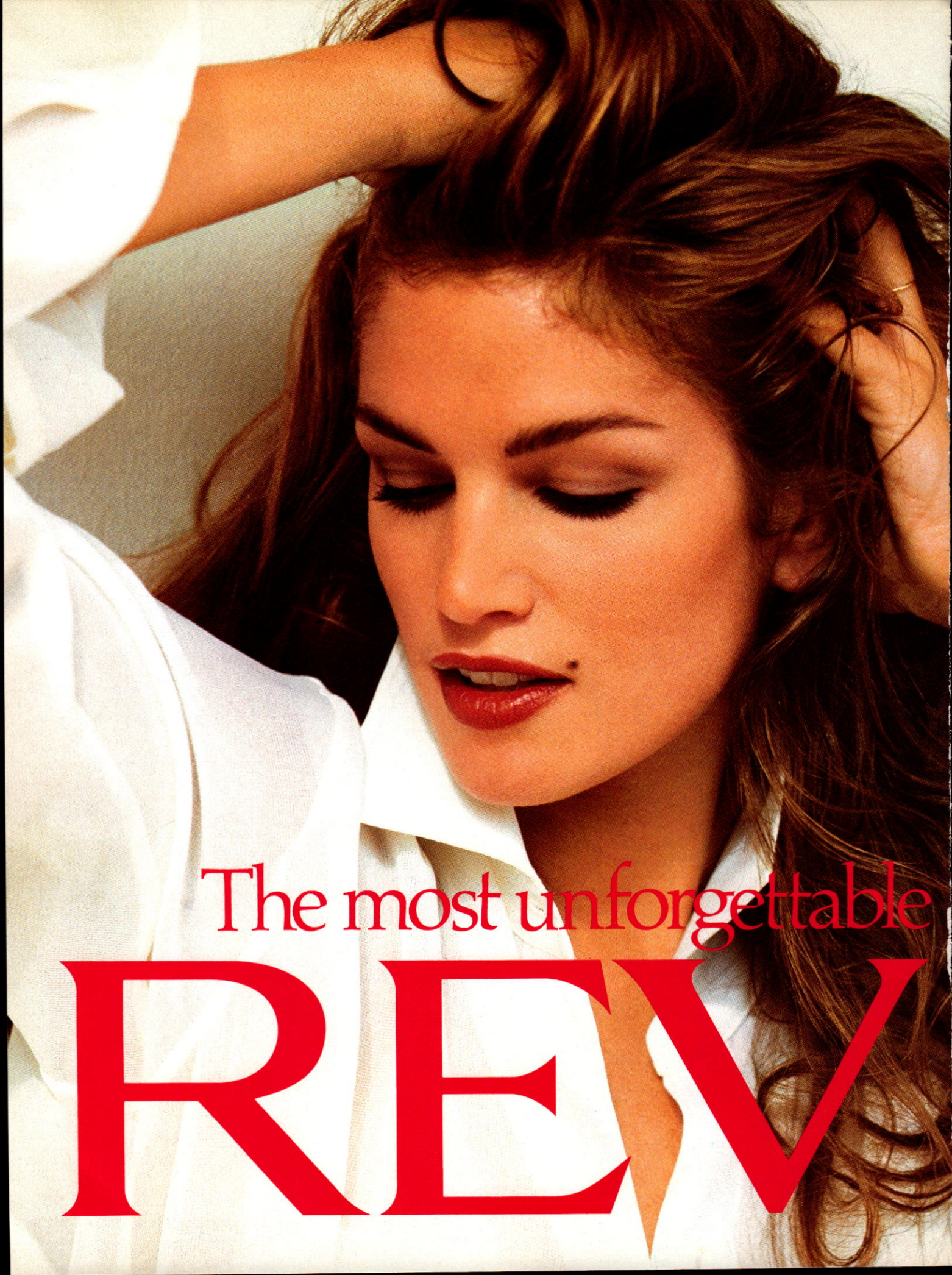
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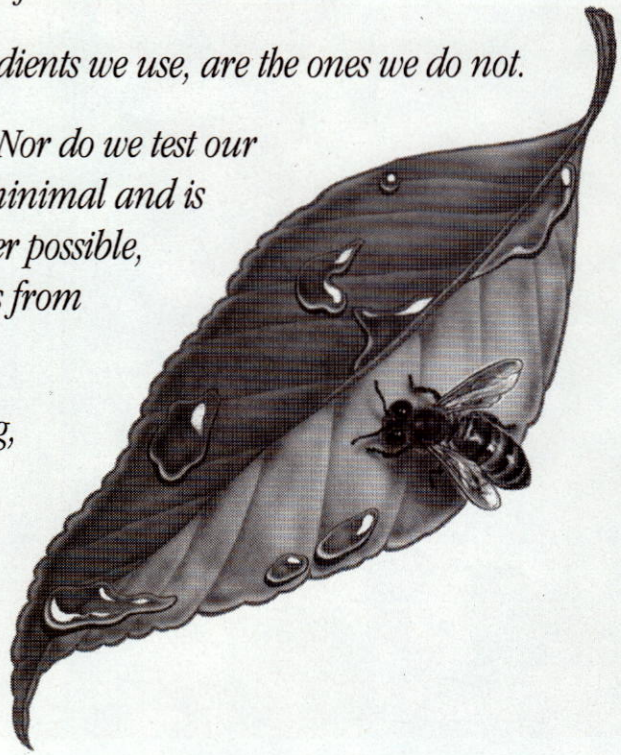

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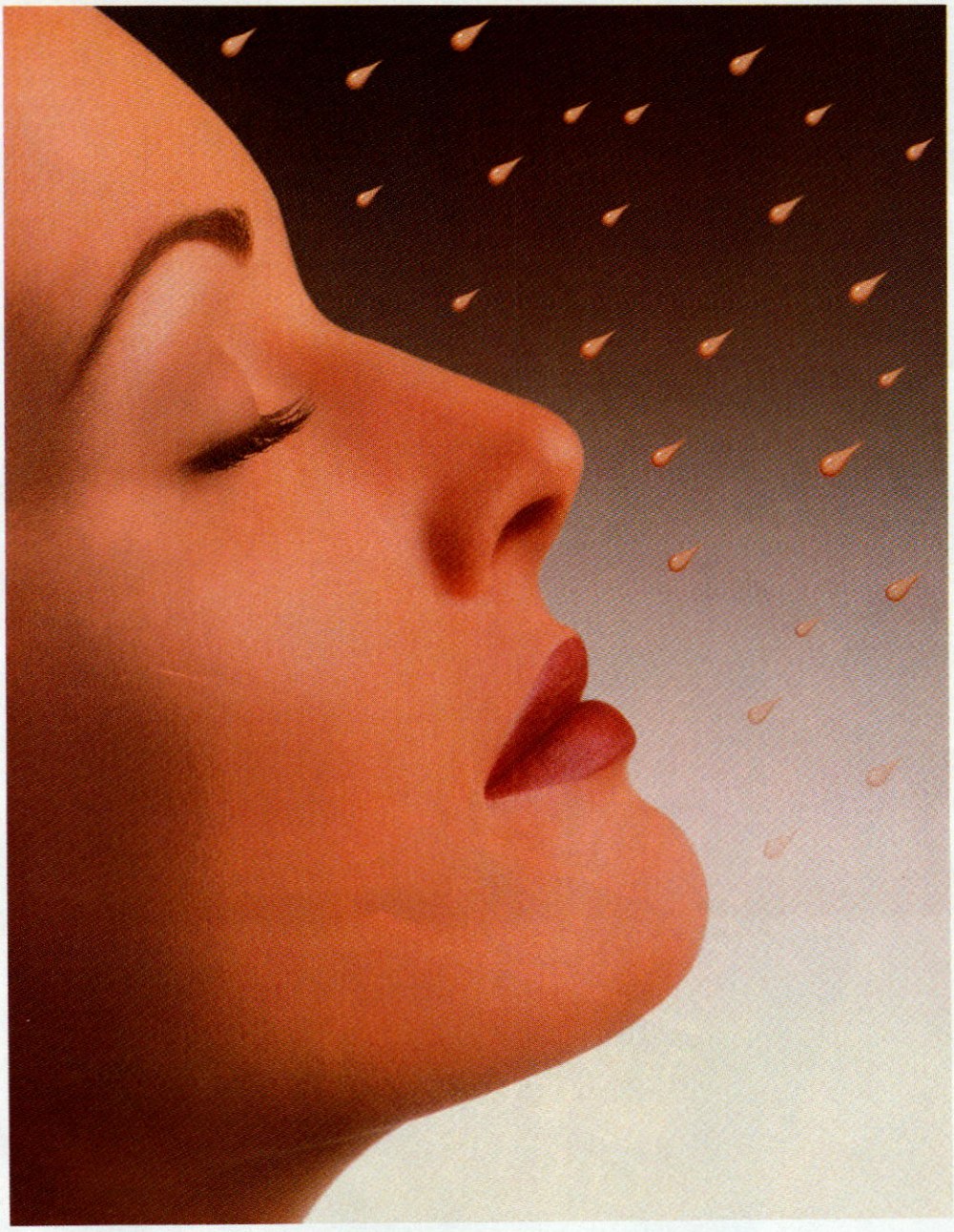

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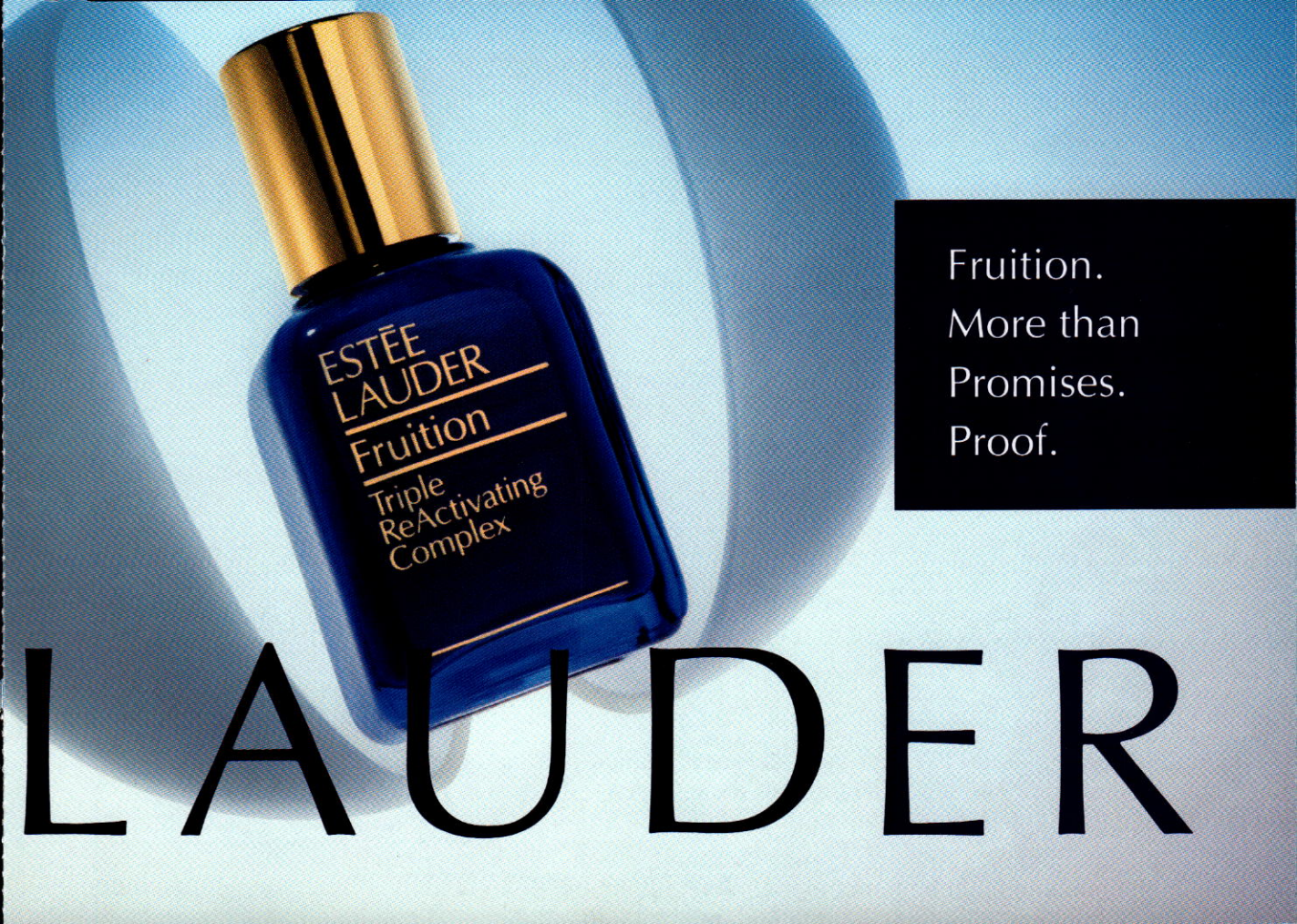
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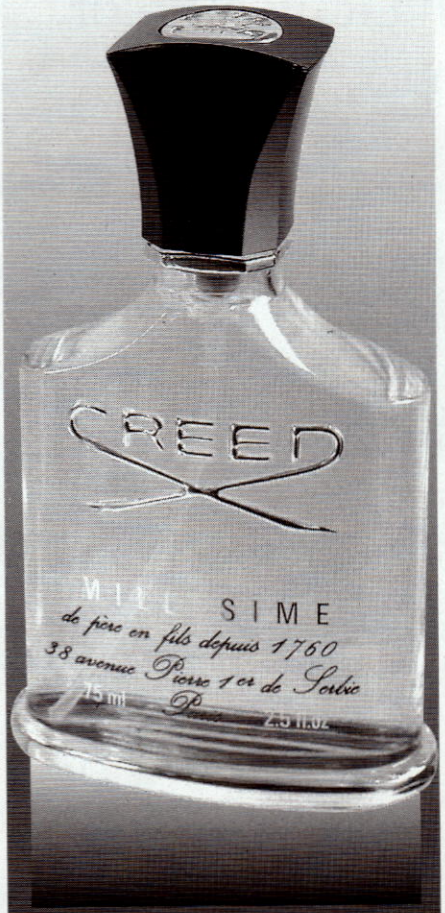

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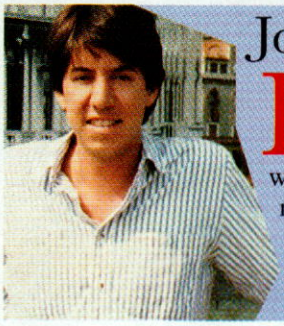

Joel Achenbach

In "The Beauty Olympics," Achenbach, left, gives a behind-the-scenes account of the 1993 Ford Supermodel of the World contest. "What struck me was that when I first got there," he says, "all the models looked perfect and beautiful. After 24 hours of scrutinizing them, all I saw were the flaws." A *Washington Post* reporter, Achenbach has published *Why Things Are, Volume II.*

Roxanne Lowit

Perfume is an addiction of mine," says Lowit, right, whose photographs of celebrated partygoers are paired with well-known fragrances in this issue. "I won't go out without it in the morning, and at night I spray it again." Some of the photographs are published in her book, *Moments,* and are on view through the end of this month at New York's Staley-Wise Gallery.

Phillip Lopate

In Praise of Paint" by Phillip Lopate champions the role of artifice in female beauty. "Somehow a woman who uses lipstick is already convicted of the sin of artifice and will never be self-righteous, which I am against. Sexuality is that much easier when there is humor attached, when there is an air of playfulness and self-mockery." Lopate's essay collections include *Bachelorhood* and *Against Joie de Vivre.*

Isabel Snyder

I wanted to get a new Debi Mazar," says Snyder, left (shown here with her assistant), who photographed the actress in "Debi Does Hollywood." "She has always been photographed very glam and superstyled. I wanted to approach her from a different angle. She is real cool and easy, and no bullshit—and that's what I was after in my pictures."

Mark Borthwick

In "The Frill Is Gone," Borthwick, right, photographs a way of dressing and applying makeup for evening that doesn't look unnatural or overdone. "It's all about stripping down, deconstruction," he says. "There is no need to get dressed up if you don't want to. You can look in the mirror and say, I look good the way I am. Why do I have to go through all this fuss?" Borthwick also shot "Hair Raisers" in this issue.

Cathy Horyn

Sean Young "is a tough cookie," says Horyn, left, who profiles the actress in "Rebel Rebel." "And she's not as nutsy as people think she is. In the long run, she will be perceived as an effective character actress and comedienne—if she can develop a body of work, which she hasn't done yet." Horyn is the fashion editor of the *Washington Post.*

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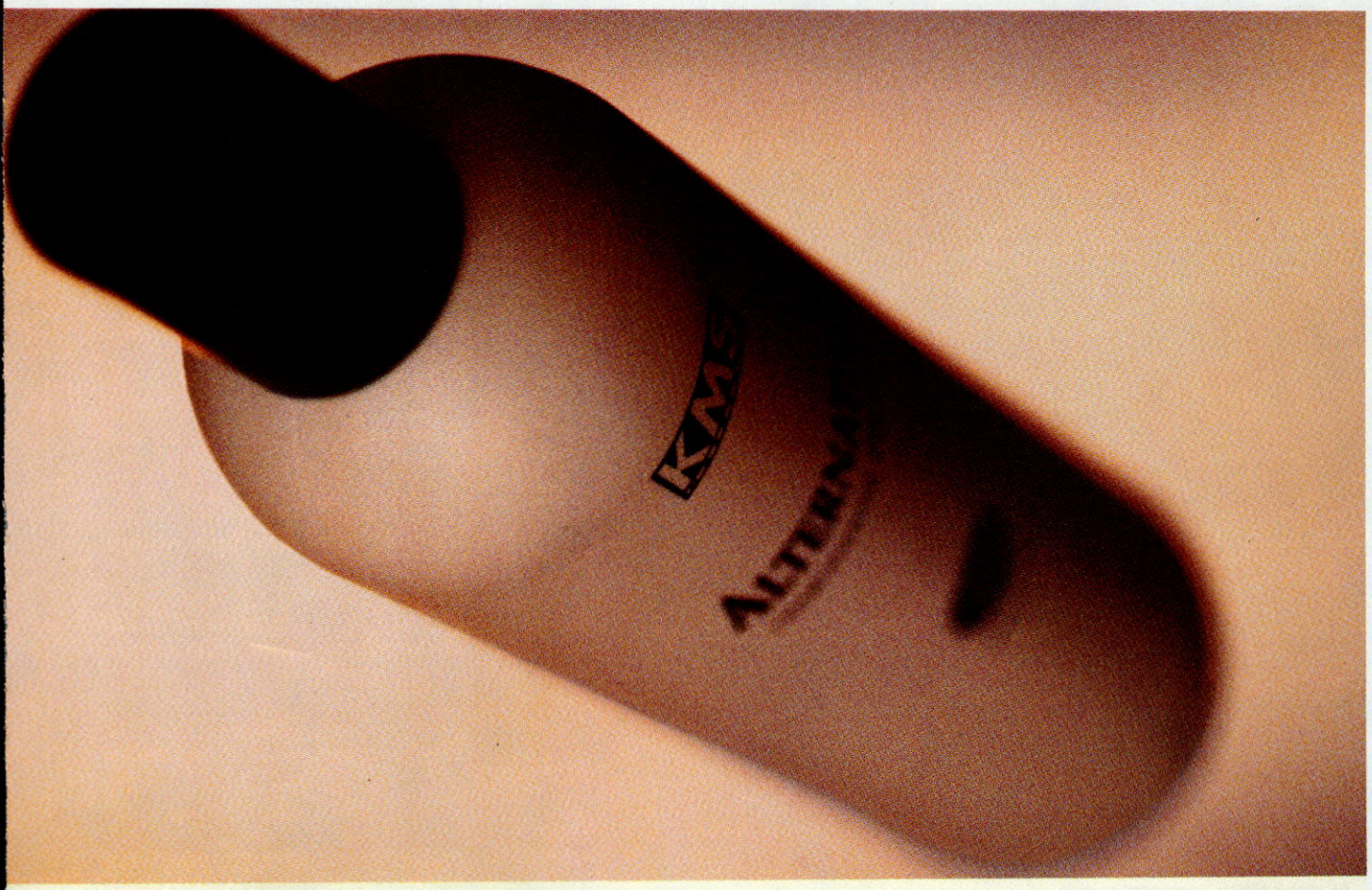


There seems to be a theory that the more exotic or bizarre the ingredients, the better the shampoo.

The fact of the matter is, that just isn't true. If you brush away the hype, you'll discover that your hair looks best when it receives proper nutrition. Which means using natural, nutrient-rich reconstructors and shampoos.

KMS is a haircare company built on research. We were founded by a biochemist; since 1976, we've been examining hair through an electron microscope.

Some of our ingredients have technical sounding names, but they're really quite simple. We use natural vegetable proteins which nourish your hair. To improve its structure. To make it stronger, healthier, more beautiful.

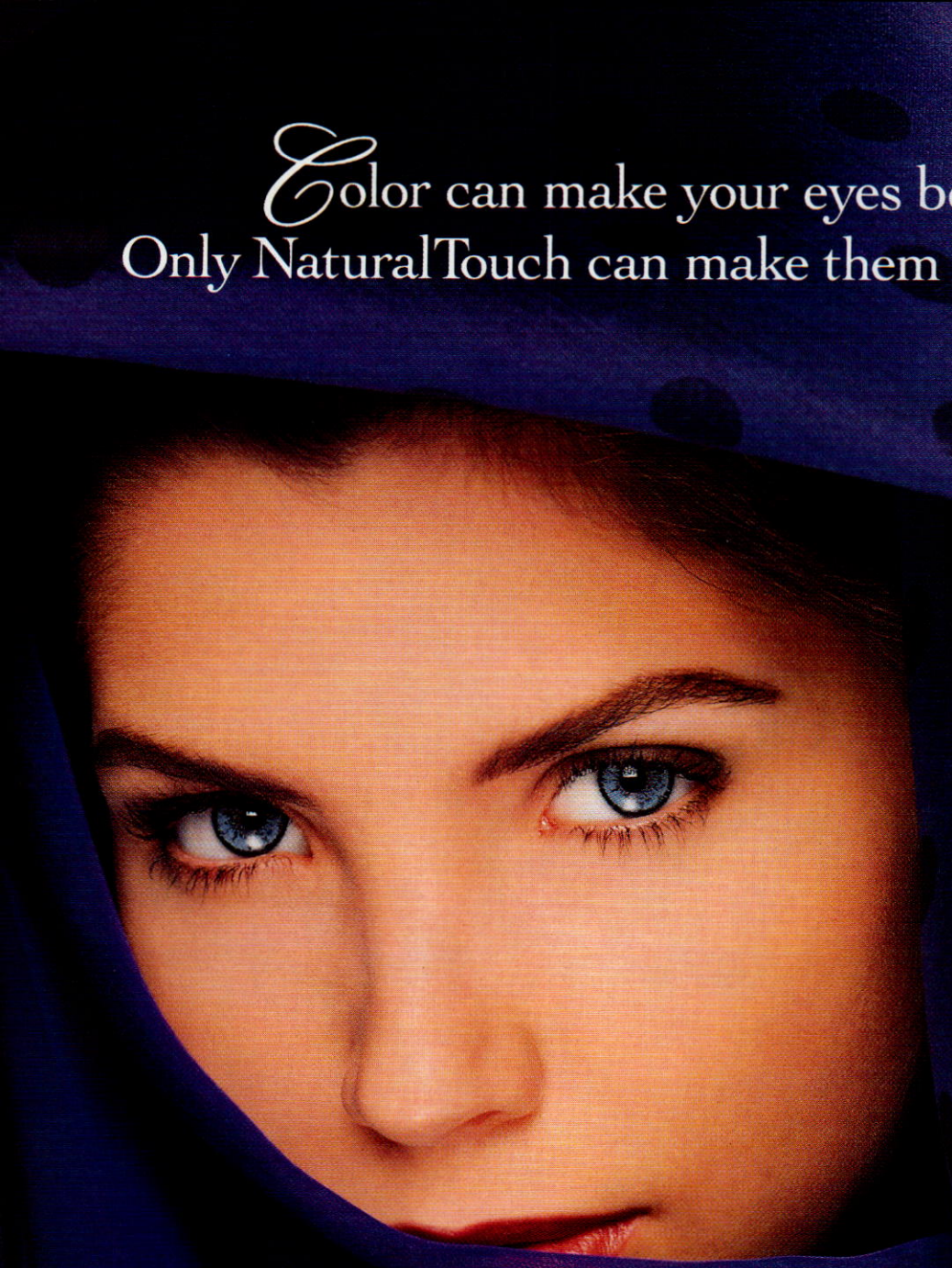
Is Your Hair Eating Its Vegetables? Many shampoos are made with animal proteins. KMS shampoos are made with proteins from vegetable sources. Our ingredients are found in some of the healthiest foods you eat. Wheat protein, for example. One of our exclusive ingredients, Prolimin 49®, is a natural extract of bee pollen.

We use vegetable proteins because the molecules are smaller. So instead of coating each hair shaft, our products actually penetrate inside the cuticle. In our shampoos, mild cleansing agents gently remove toxins which have accumulated inside your hair, while nourishing and moisturizing the hair's inner structure.

Beauty From Within. All KMS products are perfectly balanced for pH. They are environmentally safe, and created without animal testing. Which explains why so many hair stylists recommend KMS to their customers. And why people who try KMS keep coming back.

It's simple. If you want great products for your hair, you shouldn't have to travel to the ends of the earth. Call 800-DIAL-KMS for the salon nearest you. ***KMS. Technically Beautiful Hair.*** **KMS**

Color can make your eyes beautiful. Only NaturalTouch can make them breathtaking.



Look closely at your eyes. Very closely.

Notice those rings surrounding your eye color? Only NaturalTouch™ colored contacts feature these *defining rings*, to enhance your eyes with a sparkling, engaging brilliance. NaturalTouch offers six believable, breathtaking eye colors that avoid the flat, unnatural look of ordinary colored contacts. So even if you don't need vision correction, ask an eyecare professional about NaturalTouch, or call 1-800-582-VIEW.

Only NaturalTouch™ lenses feature this unique *defining ring* just like your own eyes, for more believable eye color change.

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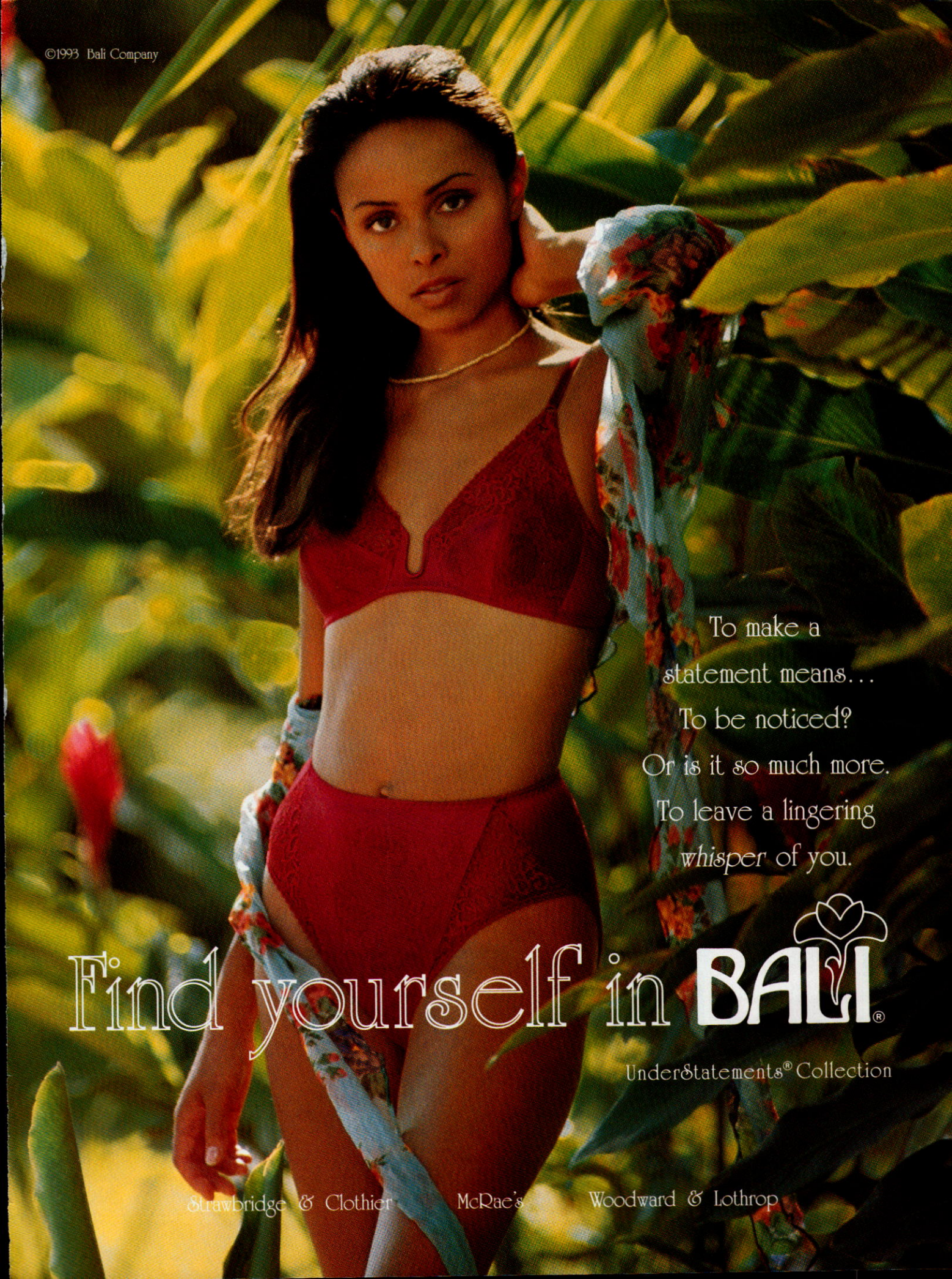
Giorgio Beverly Hills is proud to present *WINGS OF CHANGE* a photography exhibition benefiting *Los Angeles Cities In Schools,* November 4 - December 8, 1993 at the Directors Guild of America LA.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AVEDA PURE PLANT SHAMPOOS

TO ENHANCE AND BALANCE SCALP AND INDIVIDUAL HAIR COLOR

Consumer Alert:

The Pure Truth About Shampoos.

Many shampoos today contain petrochemically derived surfactants (foaming agents) and fragrances, as well as animal-derived conditioners and proteins. Some green-marketeers add small amounts of plant materials and then make misleading "natural" claims.

These shampoos contain pure distilled essences from flowers and plants. They are "color-intensified" with pure plant colors to enhance and balance your own hair color and shine. Aveda Pure Plant Shampoos contain hair keratin protein with vitamins B and E to condition and volumize your hair, and unique antioxidants to discourage environmental damage. Unlike most shampoos, Aveda Pure Plant Shampoos cause no environmental harm in the waste water cycle. They contain no harmful chemicals, and are biodegradable.

AVEDA PURE PLANT SHAMPOOS:

- *Contain 100% pure plant aromas to stimulate and uplift the senses in the purest form*
- *Contain petrochemical-free preservatives*
- *Are enriched with pure plant colors, vitamins and hair keratin protein*
- *Are formulated with organically grown herbs, without petrochemical fertilizers, pesticides or herbicides (environmental progress)*
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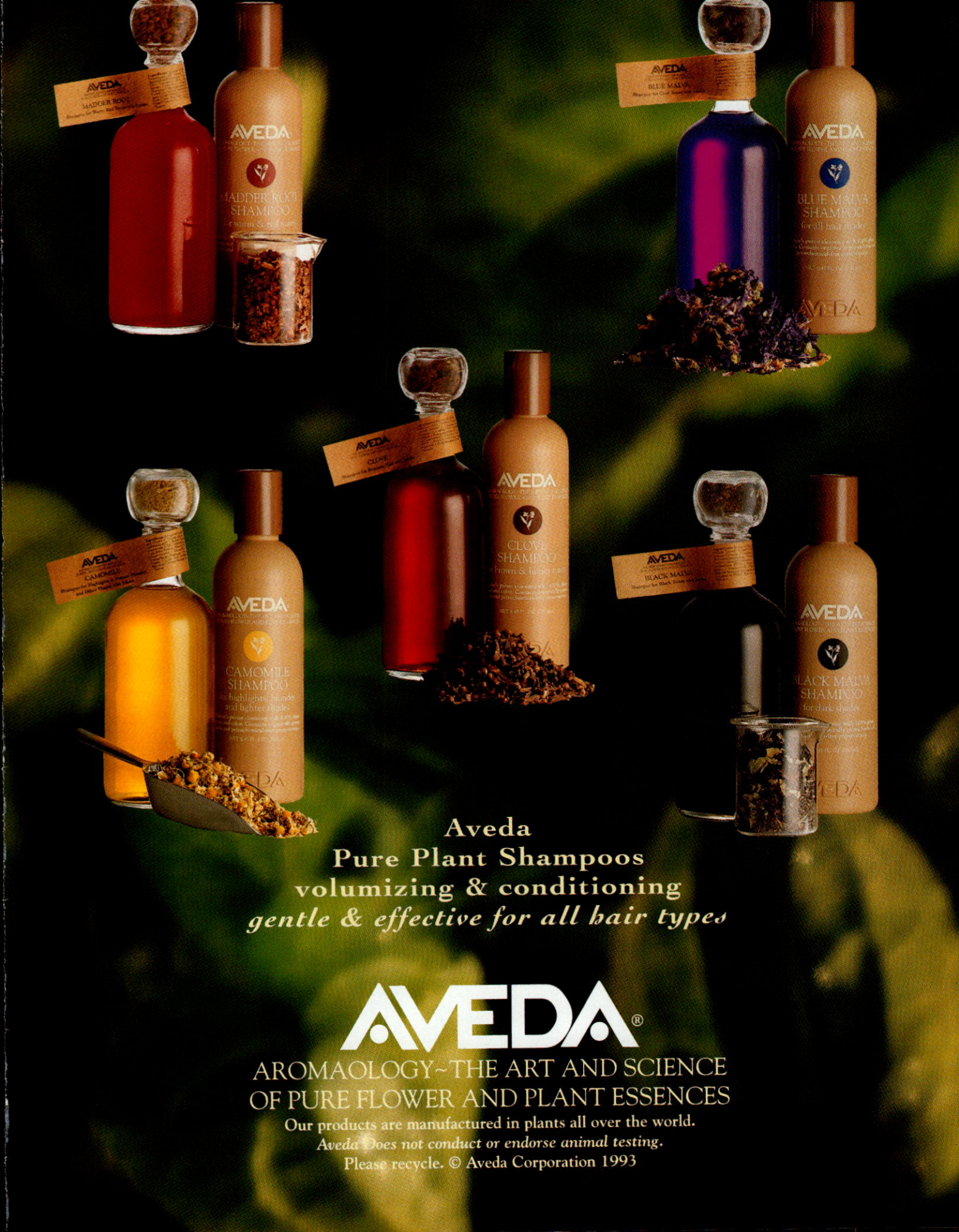
Aveda products are sold only in salons and spas worldwide; and in Aveda Esthetiques in New York, Los Angeles, Milwaukee, Minneapolis and Washington D.C. Call 800-328-0849 for locations near you.



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The Mail

A DEVASTATING ORDEAL

I wish Joan Kron's wonderful article "The Liposuction Wars" [September] had been written prior to my SDL procedure. My surgery was a disaster. If I had known what I know today, I never would have had the procedure performed. If I can save one person from going through this devastating ordeal, it would make me feel better.

Name Withheld
California

THE BIG FAT TRUTH

Bravo to Jane Stern ["The Big Fat Lie," September]. For the better part of my life I've endured comments like "You'd be so pretty if you lost weight," as if I'm ugly simply because I don't wear a size 6. People understand and sympathize with alcoholics and drug addicts, but if someone is addicted to food, that person is considered overindulgent and undisciplined. I gave up dieting a few months ago, fed up with trying to become thin so that I would be socially acceptable. Life is just too short to struggle over whether to eat that last doughnut.

J. Parks
Columbus, Ohio

Jane Stern is wrong: Most people are equal-opportunity discriminators. As a smoker, I was forever scolded and told I was causing emphysema and lung cancer, stunting my growth, placing another nail in the coffin, etc. These comments were unsolicited from strangers. As a "fatty," I was told I had such a pretty face and was "lucky" because, at 5'11", I could "carry the weight." As a current sunbather, I am informed I'm causing wrinkles and skin cancer.

Unfortunately, the rude, uncouth boors who make these comments are the majority in our society.

Patricia Keane
Westhampton, New York

"The Big Fat Lie" reinforced my opinion that *Allure* remains one of the few fashion magazines that recognize that beauty doesn't just come in size 8.

Patricia Jane Kimmitt
Victoria, British Columbia

PLEASE CLARIFY

Since you have chosen to present my story ["A Shadow on the Brain," September] as nonfiction, i.e., as "fact," I think you clearly owe it to your readers, some of whom have certainly had cancer, to explain that what I wrote, being a story, is not factually correct. The medical details are inaccurate and could be very misleading.

Alice Adams
San Francisco, California

"A Shadow on the Brain" caught my eye and I bought your magazine. The story was profound and sensitively written. I am impressed that you printed an article on such an unusual topic for a fashion magazine. Serious illness touches us all and deserves to be communicated more widely.

Michele Menzies
Vancouver, British Columbia

RIPE OLD AGE

Thank you for your editorial letter "Age Before Beauty" [September]. It fits me to a tee. I am in my 70s and still color my hair, get my nails done, and have a pedicure every week. Vanity does not and will not stop with age. Incidentally, I am still a size 8, and I exercise and take great care of myself. Sorry if I sound conceited, but at my age, I can.

Mary Lo Gerfo
New York, New York

Hurrah! I am not the only one onto our seniors. I work as a volunteer in a nursing home and have found the seniors cultured, friendly, beautiful, refreshing, witty, funny, regal, thoughtful. If this is the future, I can't wait.

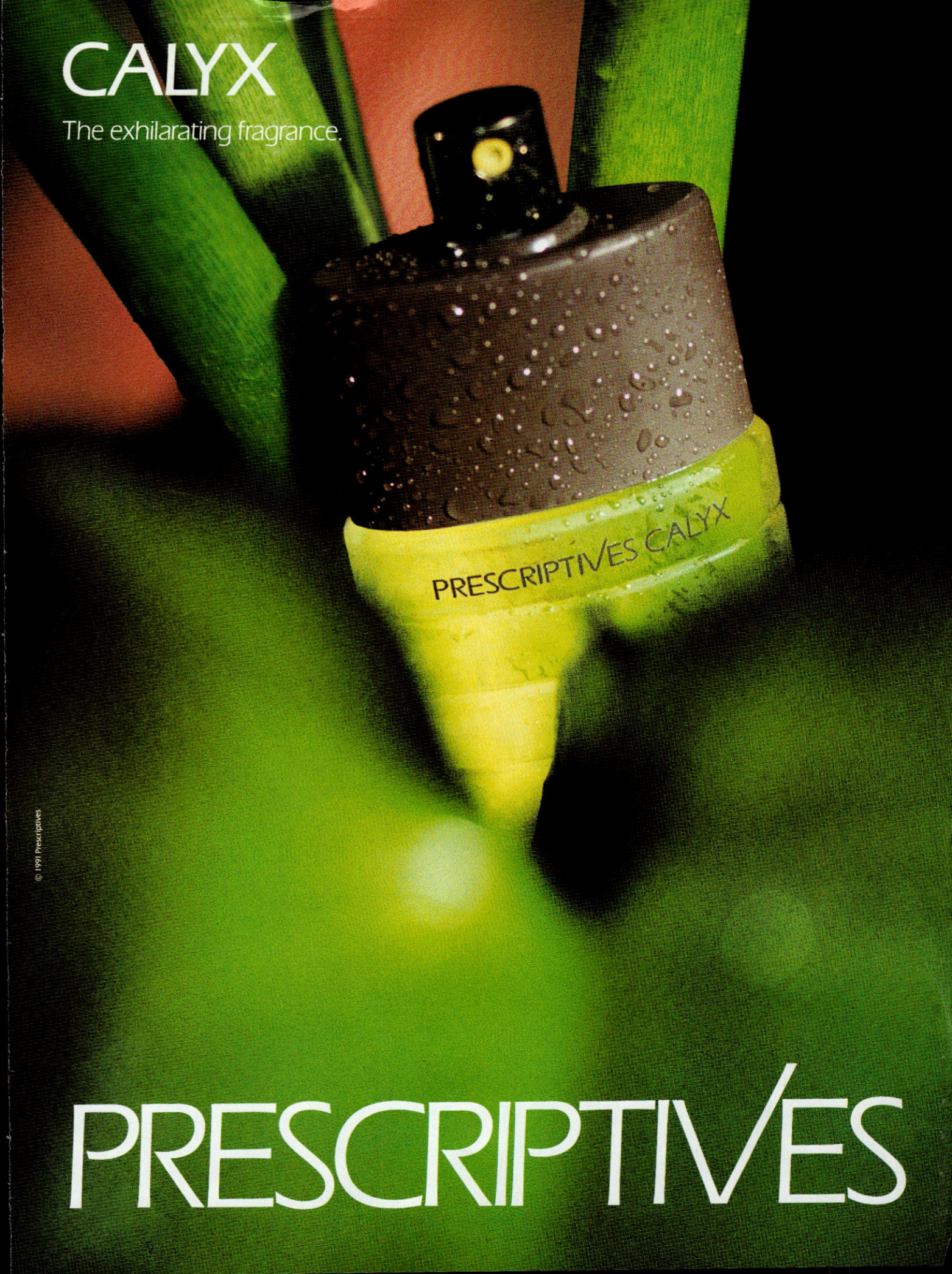
Cindy Erceg
Pittsburgh, Pennsylvania

MODEL DIVERSITY

I was ecstatic that you showcased an Asian-American model, Jenny Shimizu ["The Fall Lineup," September]. I truly hope *Allure* will present an article on makeup and skin care for Asian-Americans in the near future.

Sandra Soh
Wichita, Kansas

All letters should be addressed to Allure, *360 Madison Avenue, New York, NY 10017.*
Letters may be edited for length and accuracy.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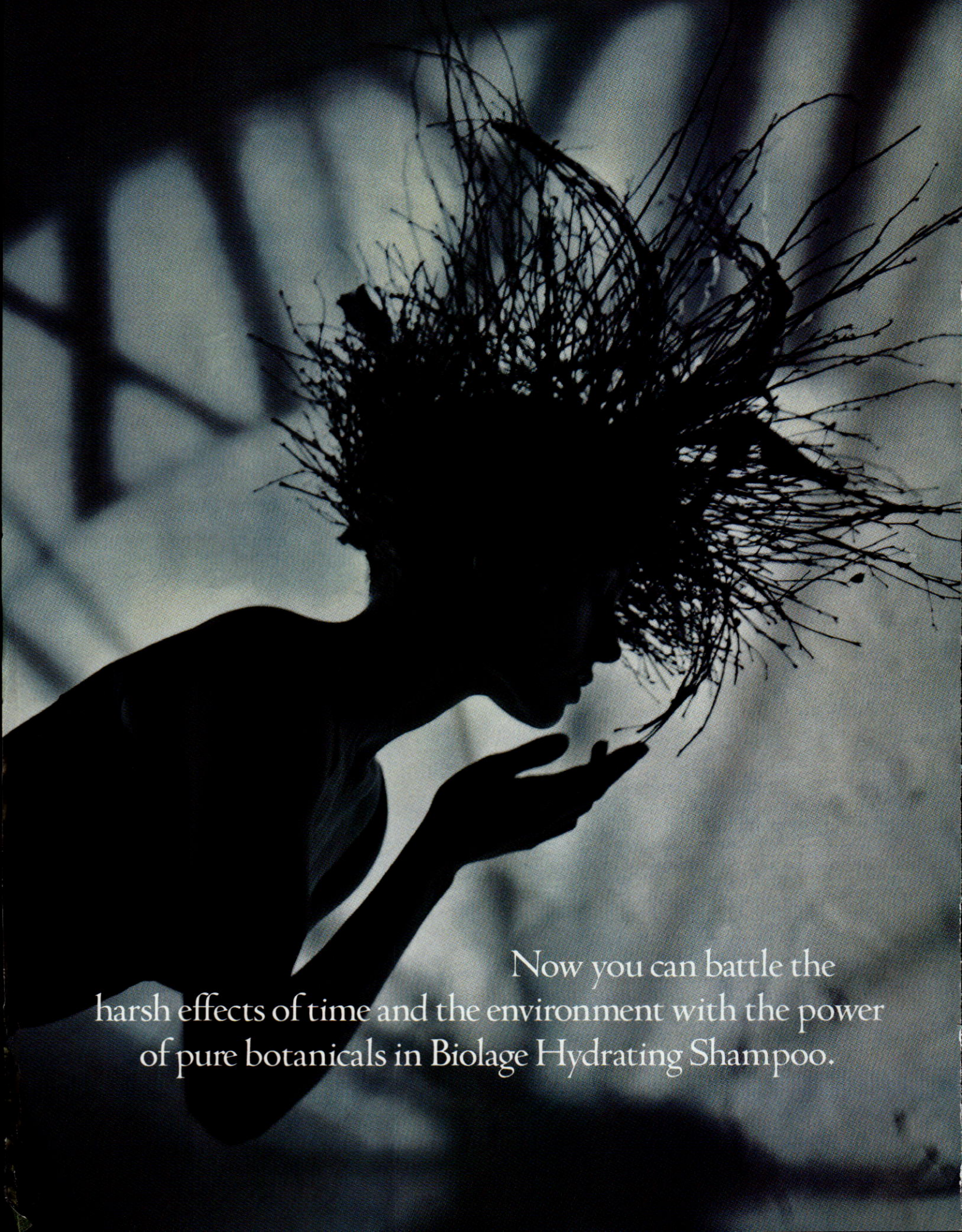
Now you can battle the
harsh effects of time and the environment with the power
of pure botanicals in Biolage Hydrating Shampoo.

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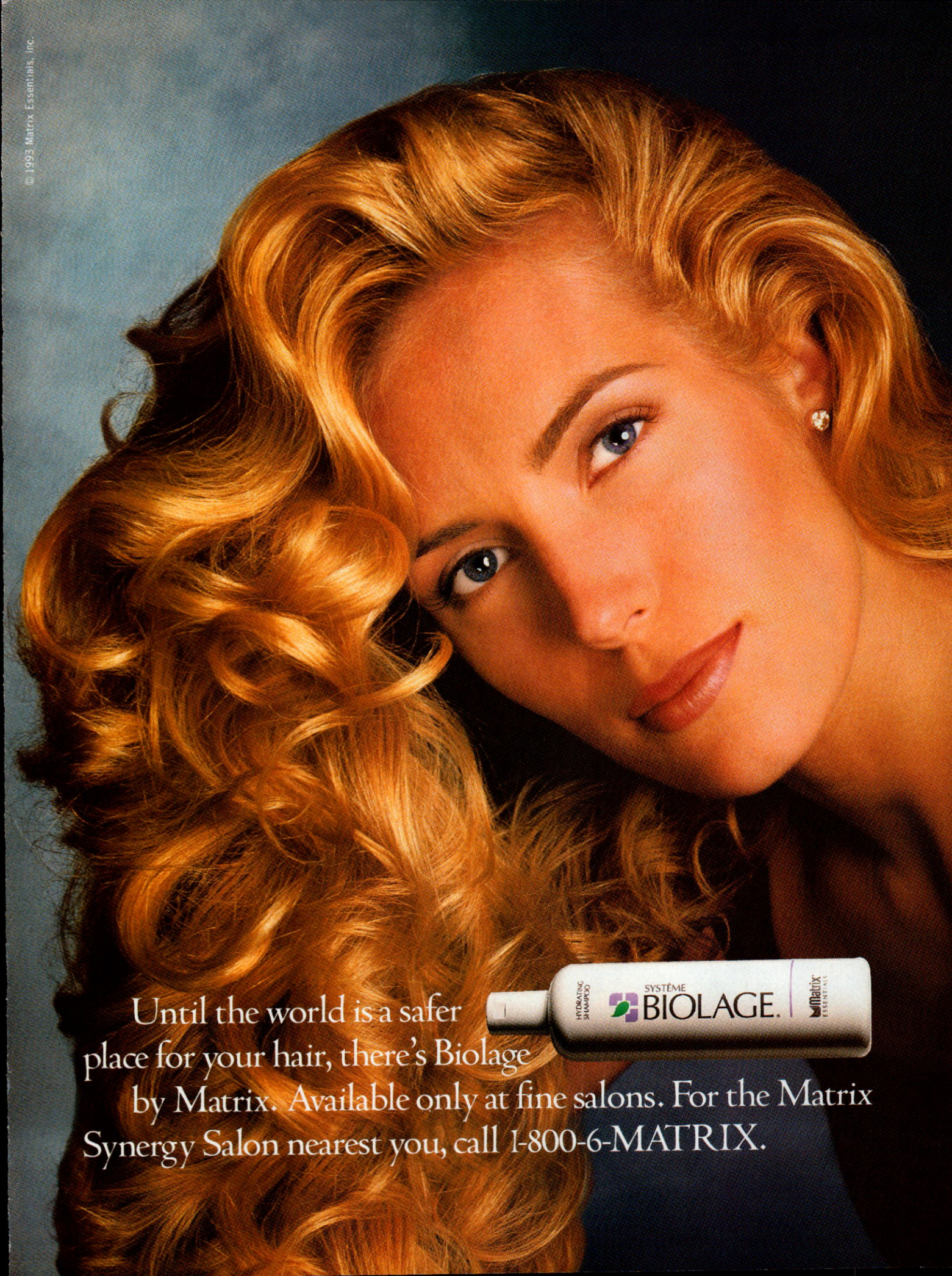

Until the world is a safer place for your hair, there's Biolage by Matrix. Available only at fine salons. For the Matrix Synergy Salon nearest you, call 1-800-6-MATRIX.

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ELIZABETH TAYLOR'S

FRAGRANT JEWELS

allure
November 1993

Letter From the Editor

Two Steps Forward

"The woman starts out by stepping backward," says my teacher. "I'm sorry. I know it's not very liberated." Stepping backward is not my thing. But I can't dance, and I am trying to learn.

When I was 11, I went to dancing school. In the 1970s, dancing like your parents was entirely uncool, so we all slumped around, dragged our feet, and stared into space in hopes that anything we learned wouldn't sink in. I succeeded.

The man who will soon become my dance partner for life got out of lessons when he was 11 by convincing his mother that he really should play hockey instead. He still plays hockey four times a week. He doesn't dance.

We're trying. Before our first class, I call my mother, a really wonderful dancer. She tells me to relax, give in to the music. Giving in is not my favorite posture. We attempt the box step, the foxtrot, the triple lindy, and the merengue, stomping around like unoiled robots and counting the beat out loud. We diligently watch *Strictly Ballroom* and a stack of Fred Astaire movies.

My teacher demonstrates how he lets the woman know that he's going to move sideways rather than forward or backward. He cups his hand near my shoulder blade and applies a little pressure. I turn obediently to the side. He repeats: Pressure, turn, pressure, turn. I am as responsive as a puppet. This scares me.

Once, at a big black-tie party, a slick society type asked me to dance, telling me, "My dear, if you're a bad dancer, it is simply because you haven't had the right partner." Even though I wanted to gag, Mr. Society was partly right. The problem is, *I* haven't been the right partner, because I object to the rule that the man leads and the woman follows. This is something I've been fighting all over the place for all of my life. Still, every time I battle for control on the dance floor, I end up looking more like Hulk Hogan than Ginger Rogers. When I give in and let myself be coaxed, steered, or guided by someone taller and stronger than I am, it all comes together. This is a lesson in partnership. I may not always be willing to follow the leader, but while the music is playing, it feels good.

Linda Wells, *Editor in Chief*

From Lancôme, Paris…
skincare for the woman
who defies her age.

RÉNERGIE

DOUBLE PERFORMANCE TREATMENT
ANTI-WRINKLE AND FIRMNESS
FOR FACE AND THROAT

Based on the most recent findings to date, Lancôme research is now able to provide an age treatment product of impressive potency. A formulation that has proven itself over time, in its dual ability to discourage the signs of ageing.

From the very first application, Rénergie begins to perform its parallel functions, providing vital help for both wrinkles and slackening skin.

Beyond the luxury of a silky creme, its performance is substantiated: The appearance of diminished wrinkles and increased firmness for face and throat.

LANCÔME
PARIS

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Finlandia. Vodka From The Top Of The World.

Nearly five months 'til the Savonlinna Ice Carving Championships and already we find Erkki Hokkanen busy sharpening his skills. Folks tell us he has yet to win the title. Seems there are those who deem Erkki's work "a bit ahead of its time." Erkki's reply roughly translated: "Hey, it's not like the grand prize is a lifetime supply of Finlandia or anything."

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Double Duty

Among the sponges and mascara in a makeup artist's kit lurks a secret: two-timing products. Instead of blush, makeup artist Kevyn Aucoin has been known to smear lipstick on cheeks when he's going for an overall glisten. Some of the pros use a dusting of pale iridescent eye shadow over lip gloss for an evening effect. And according to makeup artist Fiona Golfar, Christian Dior Chestnut eyebrow pencil moonlights as a lip liner because of the soft texture and liplike color. Of course, cheating can get sticky.

Is it OK for a cosmetic to do double duty? Sometimes. The FDA can be prickly about its sanctions, but surprisingly, the agency doesn't mind some cosmetic creativity. "If a product has passed muster for the eye—which is one of the more sensitive anatomical regions—more than likely it's acceptable for use elsewhere," says Stanley Milstein of the FDA. But beware of the converse. The color additive that gives a blush its luster might inflame the eye.

—CHRISTIAN WRIGHT

Can makeup designed for one part of the face be used on another part? Sometimes. Makeup color: Pink in the Afternoon Super Lustrous Lipstick by Revlon. Details, see Credits page.

SANTE D'ORAZIO, HAIR AND MAKEUP. SEE CREDITS PAGE.

Upwardly Mobile

Publicity-shy clients appreciate discreet salons.

Forget private jets and limousines—the latest status symbol for stars is the discreet salon entrance. At the new uptown Barneys in Manhattan, a private elevator will whisk prominent clients to the Susan Ciminelli skin-care center. A few blocks south at the Frederic Fekkai and Oribe salons, celebrities are quietly ushered in via the employee entrances. On the West Coast, at José Eber's salon in Beverly Hills, Elizabeth Taylor and other high-profile clients are beamed up Hollywood-style to the VIP room: Eber has a private elevator that goes straight from Rodeo Drive to his salon. —SUSAN KAPLOW

Color of the Moment

We are not crazy about colored mascara, but we like Yves Saint Laurent's Mascara Moiré: black with just a hint of color.

Back to the Future

Beloved by 70s teenagers, Bonne Bell oversize lip balm is still on the market.

These days, when an Alberto VO5 commercial comes on, it feels as if an episode of *Charlie's Angels* has just been interrupted. No wonder. The 70s revival is in full effect. Consider the flower-bedecked nymph on the label of Clairol Herbal Essence. With lanky locks and wide eyes, she could be one of the waifs in a Gap ad. But where are the other beloved beauty products of the day? Some may be as old-fashioned as the Underwood in the computer age. But many are still ticking. Prell, the ubiquitous shampoo of the decade, uses nostalgia as a marketing ploy. The label reads "Original Green Prell" in big letters. (When Procter & Gamble tried to update Prell—with a new blue formula—there was a consumer revolt.) Sun-In Spray In Hair Lightener is still peroxide and lemon juice in a spritz-top bottle. Other companies have transformed products: Yardley has added the wonders of aromatherapy to its lavender scent. —CHRISTIAN WRIGHT

Some 70s products, such as Prell, left, and Sun-In, right, are alive and well in the 90s.

Allure's Face: Julianne Moore

For all who have seen the breezily intense actress Julianne Moore in the current release *Short Cuts*, one thing is certain: She's a natural redhead. This becomes abundantly clear during a high-pitched argument between Moore and Matthew Modine, who plays her husband. The scene is more shocking for its rawness of feeling—its terrible duplication of the pain intimates can inflict on each other when they try—than it is for the unorthodox way it is filmed. Moore is the one discovery of *Short Cuts*, Robert Altman's highly praised, deeply pessimistic tale of interlocking lives set in a Los Angeles on the verge of emotional apocalypse. Moore ("No relation to Demi or Mary Tyler," she says slyly) is a relative unknown in the director's typical cast of a thousand stars.

That shouldn't last long. The actress, who had small but savory roles in *Benny & Joon* (as Aidan Quinn's waitress girlfriend) and *The Fugitive* (as a tough-as-nails doctor), has finished filming the 1994 release *Roommates* (opposite D. B. Sweeney), which she describes as a "relationship movie." We hope, for her sake, it's one in a more cheerful vein than *Short Cuts*. —DAVID DENICOLO

LEFT PAGE, FROM LEFT: VINCENT ZUFFANTE/STARFILE; BOB SCOTT/CELEBRITY PHOTO; FRANZ WALDERDORFF. STILL LIFE: DAVID COOK. RIGHT PAGE: CATHRINE WESSELL

Steam heat: Actress Julianne Moore wears a Lurex top by Liza Bruce and PVC pants by Jean Colonna. Hair: Ric Pipino for MCM Salon. Makeup: Mariella Smith-Masters for Vartali. Details, see Credits page.

Snapple Cult

Is Snapple habit-forming?

Maybe it's the ad campaign, with its down-home, we-are-not-yuppies goofiness. Or maybe it's simply the taste (59 flavors). Whatever, there's a veritable cult of Snapple drinkers out there these days, running the gamut from Seinfeld liberals to Limbaugh ditto-heads. What's next? Twelve Step (or 59 Step) programs for Snapaholics? Clothing designer Joseph Abboud, who has a six-bottle-a-day peach iced tea habit, says he's ready: "I've gotten to the point where I'm irritable when I can't get one. And I even drink them in the morning." Actually, Abboud admits he's jealous: "I wish I knew what their secret ingredient was. I'd put it in my clothes." (The original Coca-Cola formula was reputed to contain cocaine, but Snapple says there's nothing funny in the drink—just tea, juice, and other natural flavors.) —LINDSY VAN GELDER

International Hits

Tout le monde **knows that France is famous for fragrance; Chanel No 5 is the country's favorite. But it's also the scent of choice in England. Spanish women splash on Eau de Rochas, and Trésor is the gem in Germany. But Francophilia isn't universal: The normally stylish Italians prefer Vanderbilt, of all things.**

BEST-SELLING FRAGRANCES AROUND THE WORLD

Chanel No 5	France	Eau de Rochas	Spain
Trésor	Germany	Vanderbilt	Italy
Giorgio Red	United States	Chanel No 5	England

Q. & A. With a Hair Colorist

We asked Brad Johns, color director of the Oribe salon at Elizabeth Arden in New York, about hair coloring at home.

Q. Where is the best place to buy hair color?

A. At the drugstore, where the kits are prepackaged.

Q. Which ones do you recommend?

A. To dye hair dark black and dark brown, stick to Loving Care and Roux Fanci-full Rinse, which comes in 15 shades. For blonds, Clairol's Glints kits are great—they come with bleach and a brush—but only to be used once or twice a year.

Q. Can the color be tested first?

A. Lift a chunk of hair about the size of a quarter from the crown and test the color on that. It's best if you can cut the hair out.

Q. What if the new color and eyebrow color don't match?

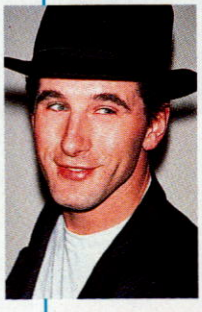
A. You should never go so drastic at home that you need to change your eyebrows.

Just Asking

By George Wayne

What is perfect about you?

PALOMA PICASSO ▶
Fashion Entrepreneur
"People are more critical of my work because of my name. It obliges me to be perfect. My shoulders are the most perfect part of my body—maybe because I have to bear that name."



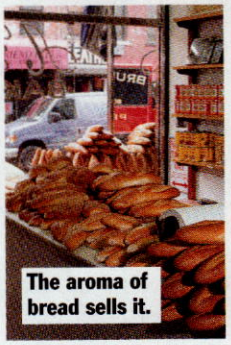
◀ WILLIAM BALDWIN
Actor
"My imperfections are what's perfect. My crooked nose, my lopsided mouth, the scars on my face from three brothers beating me up."

JUSTINE BATEMAN ▶
Actress
"All the parts of my body are perfect, because they are real. Nothing has been retouched."

◀ BERI SMITHER
Emerging Star Model
"My personality—I have a good heart. I respect all people."

LAB REPORT

Scented Sales Pitch



The aroma of bread sells it.

Walk into a bakery, get a whiff of fresh bread, and suddenly you can't resist buying a loaf. It's just that reaction that led a small British company, Marketing Aromatics, to test the idea of using fragrances to entice people into making purchases. In automobile showrooms, the company is studying whether a new-leather smell can heighten consumers' interest. In travel agencies, Marketing Aromatics is trying to induce a hankering for the beach with the sweet smell of coconut, the fragrance in many suntan lotions.

Most people associate certain scents with specific situations (the coconut oil/beach link). But the company is toying with another concept: Studies have shown that smells can trigger changes in the limbic system, the area of the brain thought to regulate moods.

The company is secretly testing these ideas in more than 100 British stores. One department store has formally agreed to begin wafting the fragrance of plum pudding on its premises to work consumers into an early Christmas-shopping frenzy. —JANICE M. HOROWITZ

CLOCKWISE FROM TOP: **FABIO TOSCA;** HAIR AND MAKEUP: LAMAR FOR ORIBE AT ELIZABETH ARDEN; **PETER DEPALO; PATRICK McMULLAN; STEVE SANDS/**OUTLINE; REX FEATURES; **BILL DAVILA/**RETNA. STILL LIFE: **DAVID COOK**

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The reinvention of black.
Intensely thick lashes
with a subtle
glint of colour.

YVES SAINT LAURENT

BLOOMINGDALE'S · NORDSTROM

Army-Navy Gear

Just when fashion seems infatuated with anything-goes anarchy, in marches the uniform, with all of its history and order. Every designer from Ralph Lauren to Rifat Ozbek has shown fancy epaulets, chests full of brass buttons, and cuffs trimmed in gold braid. And many women are rediscovering real surplus chic at the army-navy store. Not everything is wearable around the office or at the opera, but the pea coats, poorboy sweaters, button-fly khakis, and lace-up combat boots that make even Doc Martens look puny are classics. With all things government issue, authenticity is a big selling point. Sailor pants (one of the most knocked-off items in recent designer collections) come in two kinds of wool, lightweight serge and the plusher melton; they also have 13 buttons, representing the original American colonies. Surplus styles echo recent history too: Suddenly East German merchandise is hot, and sandy Desert Storm fatigues hang next to jungle green camouflage. But prices are still low: $69.95 to $129.95 for pea coats and $29.95 for some sailor pants. At ease. —KRISTINA ZIMBALIST

Rank and style: Shopping at the army-navy.

SURPLUS CHIC

Pea coat, $69.95.

Sailor shirt, $16.95.

Sailor pants, $29.95.

Bye-Bye Jet Lag

Most fitness regimens don't punish the body nearly as much as sitting perfectly still in an airplane. The truly disciplined try to reset their body clocks over several days before a flight. For the rest of us, the easiest jet-lag cure is sunshine, says Joyce Walsleben of New York's N.Y.U./Bellevue Sleep Disorders Center. "Try to arrive a day early and spend the whole day in the sun," she says. What if you're wrinkle-phobic, or flying from Asia to Seattle? Avoid alcohol, says Walsleben. If you need help sleeping, a mild sleeping pill or an antihistamine has fewer negative side effects. William Lauder, CEO of Origins, swears by his company's Sleep Time Massaging Oil. He rubs it on his chest, snuggles in his seat, and sleeps like a baby until landing.

Many jet-setters devise their own jet-lag cures.

STILL LIFE: DAVID COOK

★ TRICK OF THE TRADE ★

Excess powder is not attractive. Even with a pressed-powder compact, some makeup artists suggest using a big, fluffy brush for a more natural look.

Best-Sellers

Back when hairstyles were inspired by queens and goddesses, women used mud and lacquer to keep their tresses intact. Hair spray, thankfully, remains the modern-day equivalent. With ingredients like wild ginger (Paul Mitchell) and pollen (J.F. Lazartigue), some sprays are aimed at today's P.C. public. —KRISTINA ZIMBALIST

Paul Mitchell Super Clean Spray
Neiman Marcus
Dallas

Aussie Mega Styling Spray
Carl's Pharmacy
Aspen, Colorado

White Rain Maximum Hold
Eckerd Drugs
Jacksonville, Florida

J.F. Lazartigue Hair Styling Spray
Henri Bendel
New York

Aqua Net Extra Super Hold
Walgreen's
Dyer, Indiana

Rene Furterer Directional Treatment
Fred Segal Melrose
Los Angeles

FROM LEFT: FABIO TOSCA; BOB SCOTT/CELEBRITY PHOTO; FRANZ WALDERDORFF.

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Famous Barr Meier & Frank

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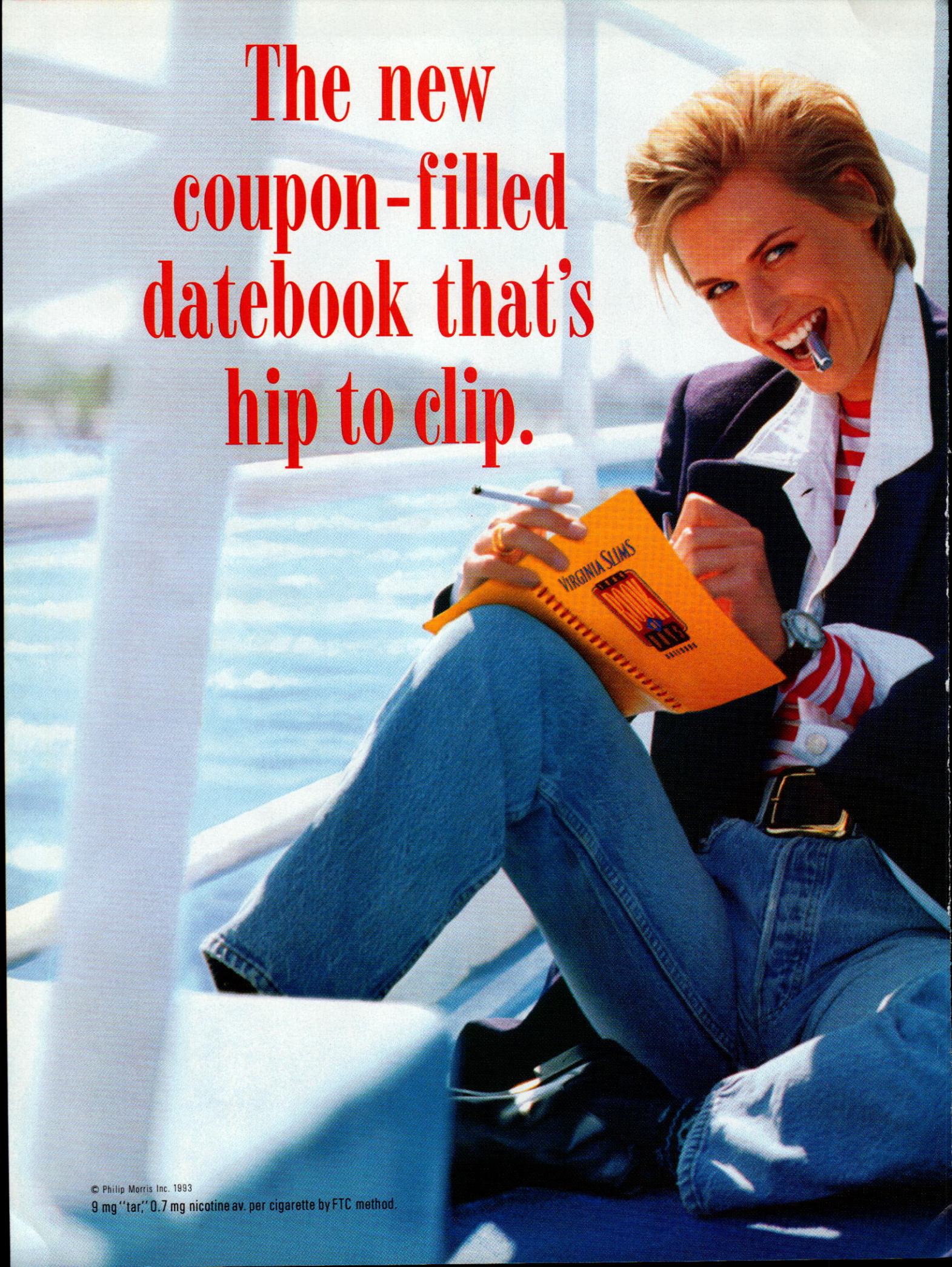

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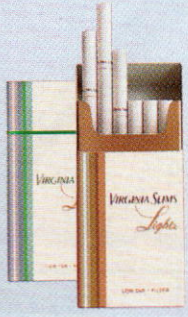

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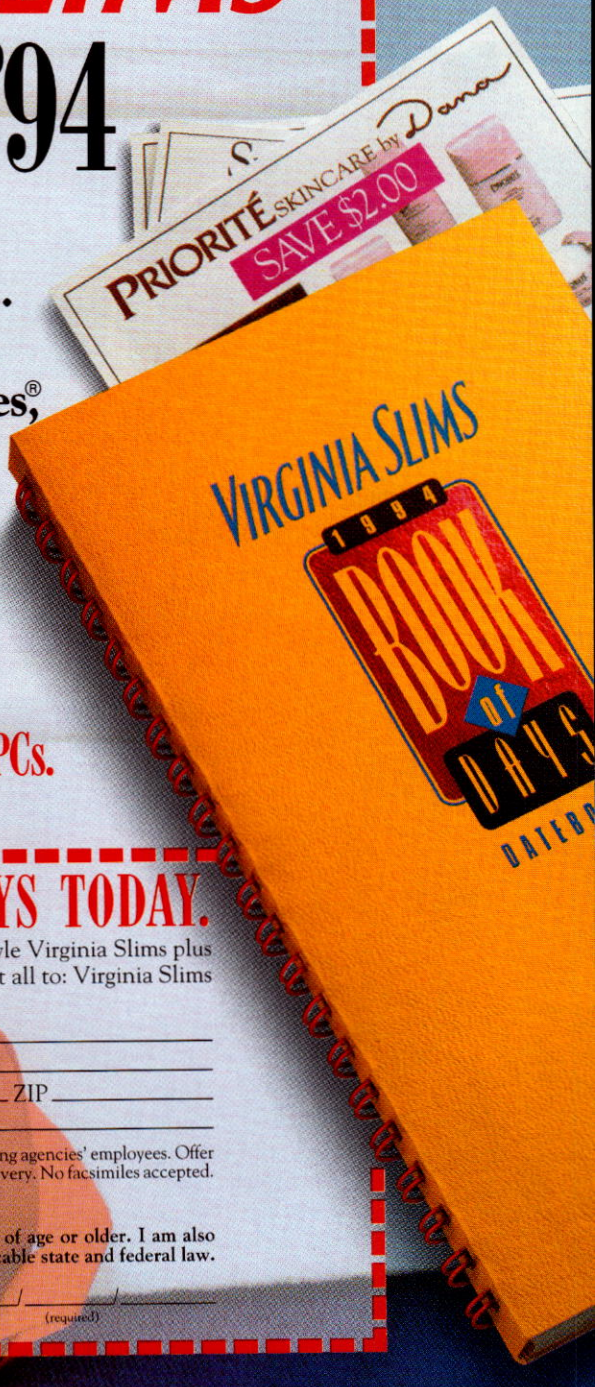

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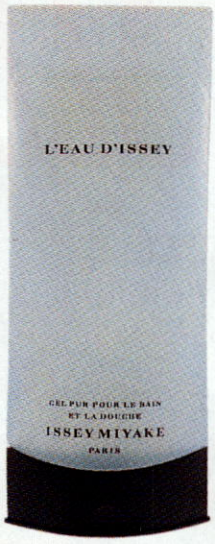
Editors' Favorites

A citrusy shower gel, a feathery powder puff, and a racy bodysuit. Details, see Credits page.

◀ Donna Karan bodysuit. The lacy top is sexy under sheer clothing, but the bottom doesn't reveal a thing. $200.



◀ L'Eau d'Issey shower gel. This is one bathroom product screaming to be displayed. And the cleanser is crisp and clean, not perfumy. $34.

▲ Bell'occhio powder puff. The goose-down puff is as soft as a feather duster. $30.

◀ Alvin MOR metal pencil sharpener. More durable than the plastic kind, it doesn't chew up makeup pencils to make its point. $3.80.

◀ Ralph Lauren silver jewelry. This ID necklace is in keeping with these downsizing times: Small and personal. $90.

◀ Lancaster Suractif Hand Treatment. A heavy-duty moisturizer that makes skin feel soft without leaving a grease slick. $40.

Power Mirrors

All mirrors are not created equal: Sometimes a makeup mirror with magnification is better than the one on your bathroom wall. Makeup artist Glenn Marziali recommends a magnifying mirror for situations when brutally close examination is required: tweezing brows, blending base, perfecting the lip line. Most vanity mirrors enlarge an object three to five times its true size; the top of the line is distinguished by "the quality and bending of the glass," says Ed Egan of the National Glass Association. "And by putting light around the mirror, you can get better reflection." Both Miroir Brot and Arpin make mirrors with high-quality glass and illumination. Miroir Brot is known for its built-in bulbs, which reduce glare. But the zoom-with-a-view perspective is not recommended for all makeup application—or for flaw fanatics. "If you're an insecure person and see fine lines in a normal mirror," warns Marziali, "you're going to freak." —SADIE VAN GELDER

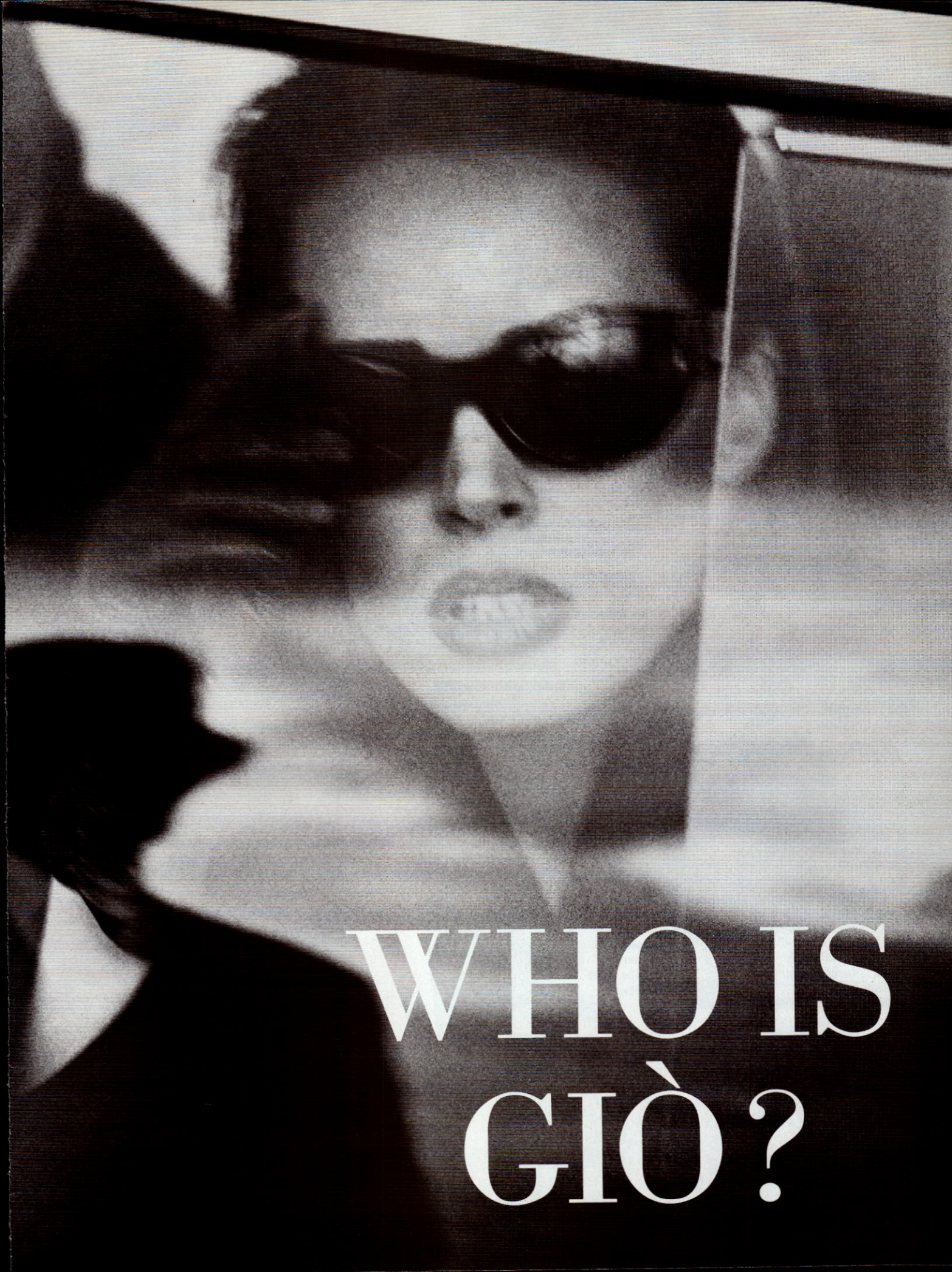
Magnification: Good for spot checks, bad for applying makeup.

By Glenn O'Brien

Not & Hot

Burt and Loni	Bert and Ernie
Dr. Kevorkian	The Grateful Dead
Football on artificial turf	Football on natural mud
Seams	Scars
Faking orgasms	Faking Star Wars test results
L.A. Law	Miller Lite's Big Lawyer Roundup
Home Shopping Network	Court TV
Fat-free	*Born Free*
Dressing in leather	Dressing in vinyl
Hacker sex and cybersex	Sex in bed by candlelight
Smart drinks in New Age clubs	Carrying a flask everywhere
Rock singers in bicycle shorts	Rock singers in Dockers
Women who run with the wolves	Women who run with their poodles
Chichi boutiques that buzz you in	Friendly neighborhood thrift shops
Personal ads that begin with "Sleepless"	Personal ads that begin with "Horny"

FOR DETAILS AND CREDITS, SEE CREDITS PAGE.


WHO IS
GIÒ?

TIMELINE:

Fashion Retreads

By Jeffrey Slonim

Wearing styles from a previous era (e.g., 70s bell-bottoms in the 90s) has become a frequent fashion trend. But retro is nothing new. Pretentious ladies of Napoleon's empire dressed like ancient Greeks. After Tut's tomb was unearthed, ancient Egyptian evening wear was in. And 30s fashion was born again after *Bonnie and Clyde* (1967). Already in the 90s, 60s hippies and 70s disco divas were in again—and out again. What's new that's old? This year, the unlikely duo of *Dracula* and *The Age of Innocence* has fueled a second coming of Edwardian style.

1812 The empire strikes back: Madame de Verninac dressing like an ancient Greek.

1850 Return of the flare: The Countess de Castiglioni with a 1770s bell-bottom.

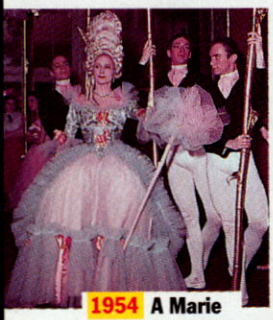
1929 The Pharaoh-est of them all?

1930s Do the bustle: A lighter interpretation of heavy Victorian garb.

1940 Rosalind Russell's snood (inspired by *Gone With the Wind*).

1917 Cleopatra revisited: Silent star Theda Bara in an Art Nouveau Egyptian getup.

1967 Brian Jones and Keith Richards of the Rolling Stones dressed in thrift-store Victorian.



1954 A Marie Antoinette–style bouffant at the New York "April in Paris" ball.

1963 Liz Taylor's Cleopatra had a dramatic influence on 60s eye makeup.

1972 Liza Minnelli's decadent 30s look for *Cabaret* influenced disco fashion.

1973 The hop as hip: *American Graffiti* set off a wave of nostalgia.

1974 Early preppy: 20s costumes for *The Great Gatsby*.

1984 *Dynasty:* Designer Nolan Miller gave 40s shoulder pads a shot in the arm.

1987 Kier of Deee-lite wearing a mod body stocking and 60s platform boots.

1993 Dolce & Gabbana revives the Edwardian age on the runway.

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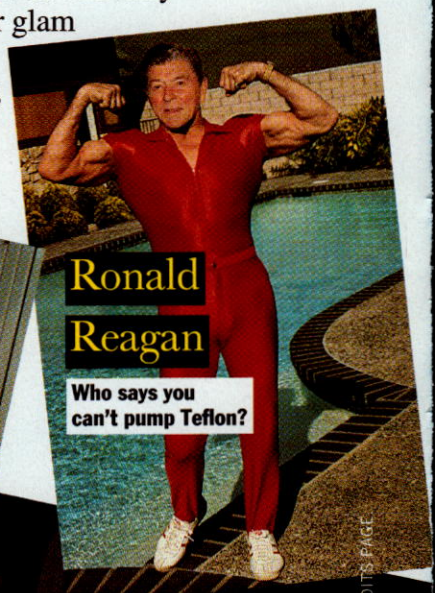
STAROIDS

Ever since the first 98-pound weakling fought back, it's been common knowledge that anyone who really wants to can develop a pumped-up bod. So why don't more celebrities go for it? Are they afraid luscious lats or glam glutes will outshine what's above their necks? Whatever, here are some artificial Schwarzeneggers.

Jessica Hahn

The buffed-up she-hulk look could be profitable since there'd be lots more of her to exhibit.

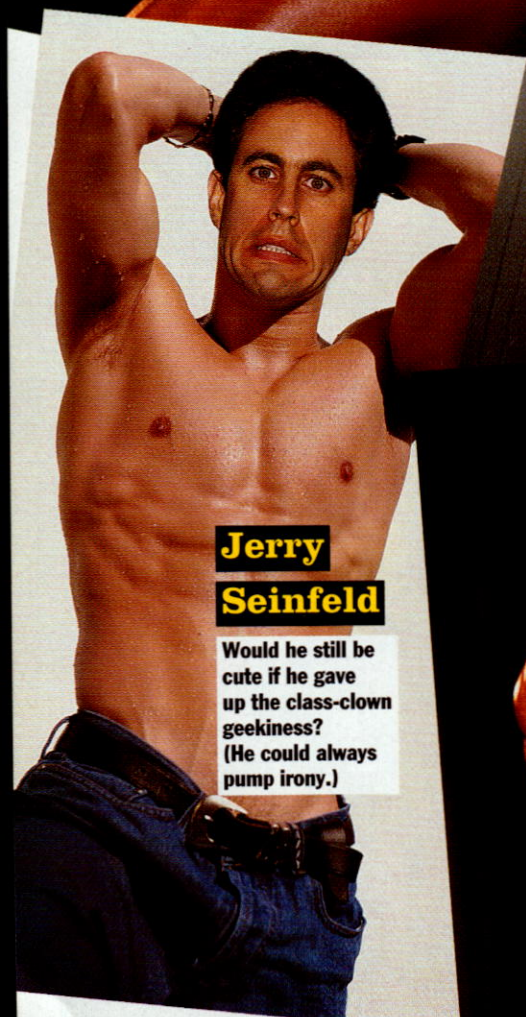


Ronald Reagan

Who says you can't pump Teflon?

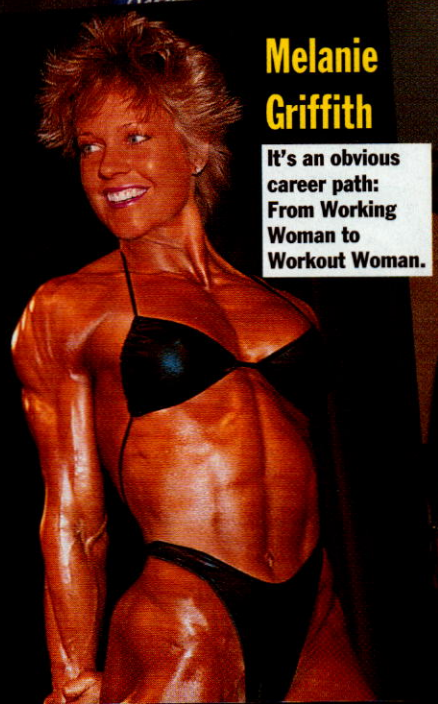
Daryl Hannah

When you need to fight off the paparazzi constantly, a bodyguard body can come in handy.



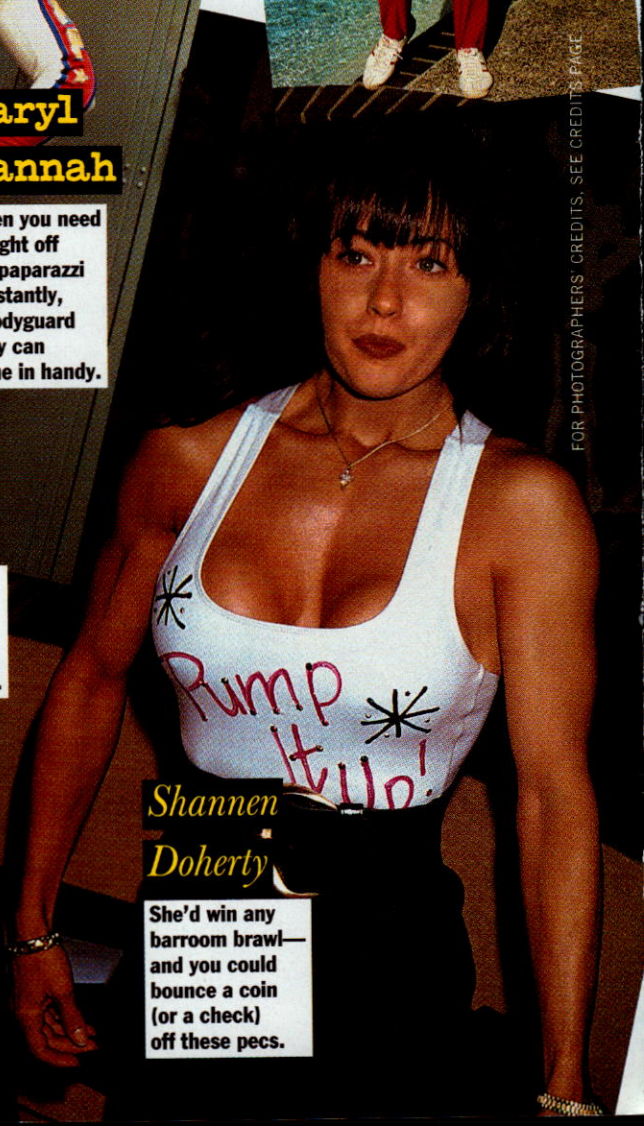
Jerry Seinfeld

Would he still be cute if he gave up the class-clown geekiness? (He could always pump irony.)



Melanie Griffith

It's an obvious career path: From Working Woman to Workout Woman.



Shannen Doherty

She'd win any barroom brawl—and you could bounce a coin (or a check) off these pecs.

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Body News

By Dianne Lange

High-Cal Yogurt

Most yogurt eaters are so busy watching fat grams they don't realize that the amount of sugar in their favorite low- or no-fat blend may be enormous. A six-ounce cup of blended-fruit yogurt may contain six teaspoons of sugar. Eight ounces of low-fat fruit-on-the-bottom yogurt may have nine teaspoons. That sugar sends calories soaring, sometimes as high as 250. The *Nutrition Action Healthletter,* published by the Center for Science in the Public Interest, came upon these startling facts while conducting a yogurt survey in search of "Best Bites"—that is, yogurts that get no more than 15 percent of their calories from fat. More than 200 were found, but sugar content was impossible to assess since companies are not required to reveal it.

The best guess is to check the calorie count on the container. Fruit yogurts—whether blended or fruit-on-the-bottom—usually have about the same amount of sweetening, and flavored yogurt has about a third less.

Skin Check

About 50 percent of dermatologists are now doing total-body skin exams on all their patients, whether they're at high risk for skin cancer or not, and it's causing some men and women to wonder, What's going on here? What raises eyebrows is the nature of the exam: The person is asked to strip naked so that the doctor can search all surfaces, front and back, for tiny moles and lesions that might signal skin cancer. For high-risk people, the exam may include scrutinizing the genitals, and in some cases, photographs may be taken.

The unease that crops up among men and women who have never before heard of a total-body exam has some doctors reluctant to suggest it, despite the fact that the Skin Cancer Foundation recommends a person have the exam annually.

A skin exam can detect skin cancer.

The reality is that one in six Americans will get a skin cancer. And many of the lesions will occur on areas that are not exposed. The two-minute exam may be embarrassing, but according to Darrell Rigel, associate professor of dermatology at New York University School of Medicine, those who have had skin cancer diagnosed at an early, curable stage are happy they had the test.

Stress/Skin Connection

New evidence has surfaced to further bolster the body/mind connection. The new research suggests that the mind affects skin allergies and other immunity-linked skin problems. Using lasers to scan cell structures, researchers at Massachusetts General Hospital, in Boston, and the University of Pennsylvania, in Philadelphia, have identified a key connection between nerve cells and Langerhans' cells, which are responsible for triggering the immune response in the skin.

The dermatology researchers speculate that skin cancer, psoriasis, allergic breakouts, and other disorders may be affected when the two kinds of cells interact.

New Wart Treatment

There's more than one way to remove a wart, but most methods have unpleasant side effects, not the least of which is scarring. Recently two laser specialists discovered that the technique used to remove port wine birthmarks—the pulsed dye laser—obliterates most warts from fingers, legs, the soles of the feet, and other body parts in one or more treatments, leaving no traces.

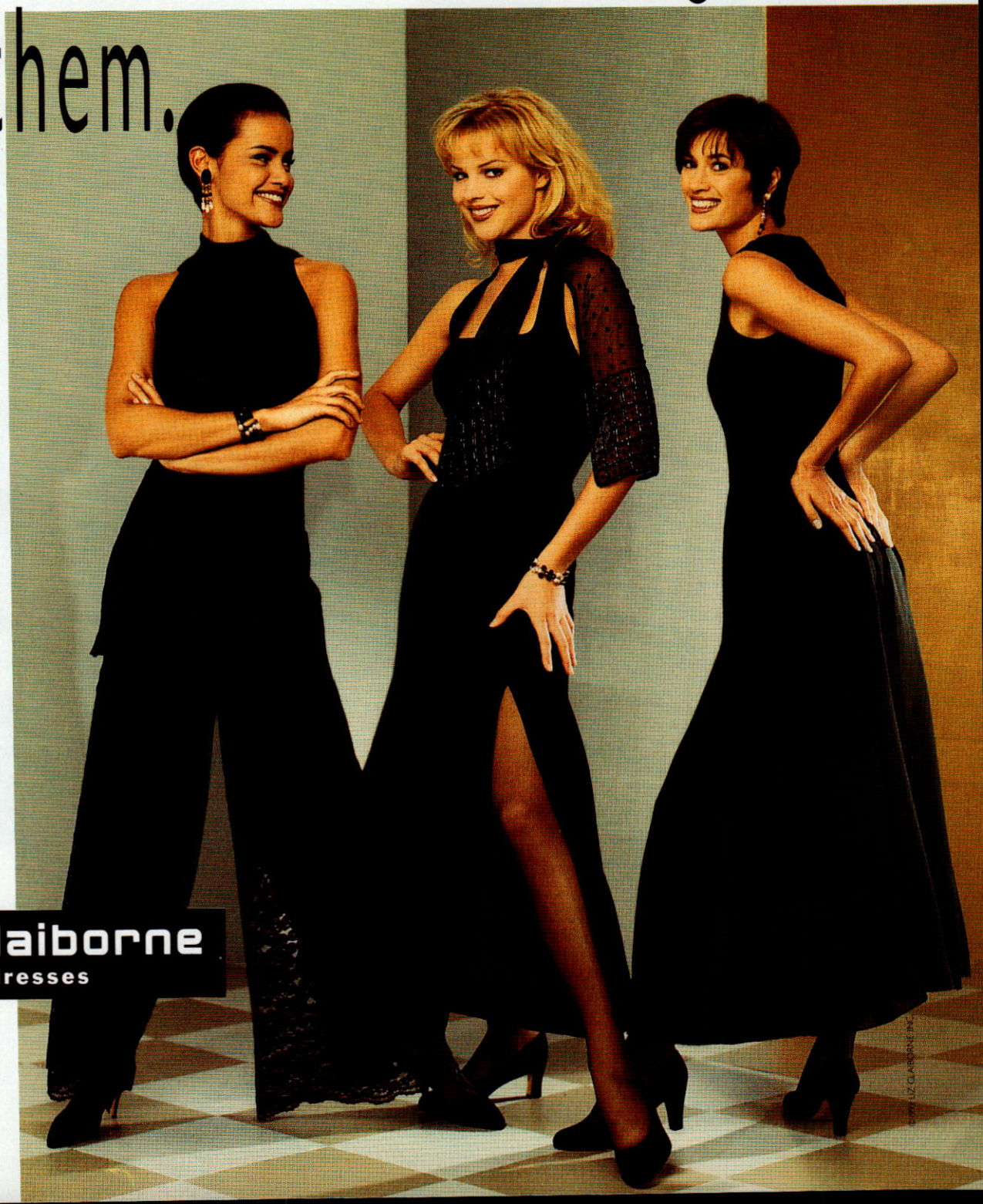
Warts are caused by a virus, and so most treatments—including topical acids and the carbon dioxide laser—aim to destroy infected cells. But viruses are tenacious, and they may quietly linger in normal skin adjacent to the wart. That's why several weeks to months after a lesion is removed, another wart often appears in its place.

Dermatologists Robert M. Hurwitz in Indianapolis and O. T. Tan in Boston tried a new tack on recurrent warts: Using the pulsed dye laser, which targets blood vessels and leaves healthy skin untouched, the doctors cut off the blood supply to the rapidly dividing virus-infected cells in the wart and the surrounding skin.

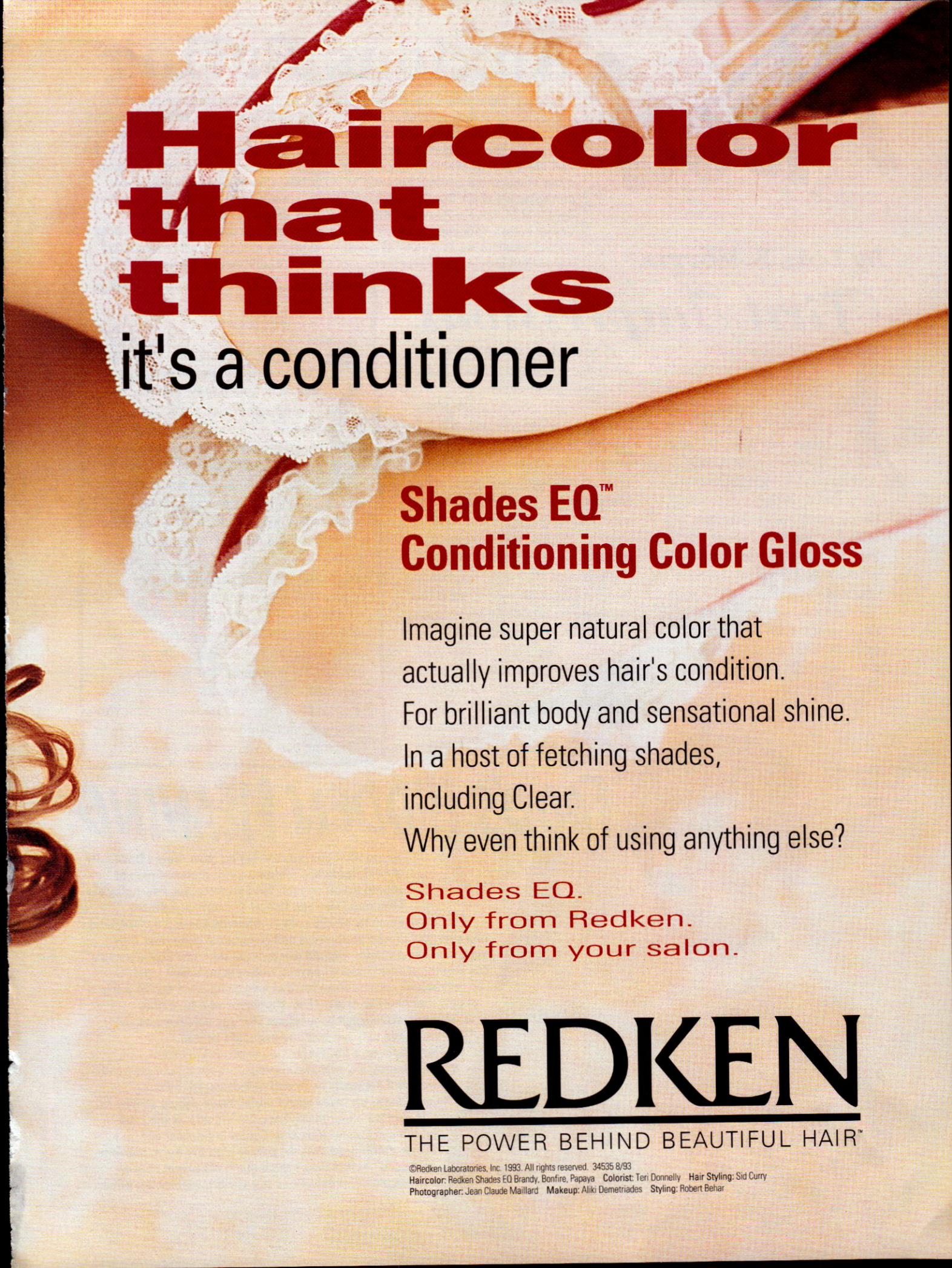
The doctors presented the results of their study of 39 people with recurrent warts at a recent meeting of the American Society for Laser Medicine and Surgery. One or more treatments with the pulsed dye laser cleared warts on 28 people, with no scarring. Five months later, only one person had had a recurrence.

STEWART SHINING; HAIR: JIMMY PAUL; MAKEUP: JUSTIN HENRI FOR VARTALI. DETAILS, SEE CREDITS PAGE.

If only parties were half as much fun as dressing for them.



Liz claiborne
dresses



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Photographer: Jean Claude Maillard Makeup: Aliki Demetriades Styling: Robert Behar

Mood News

Anxious Eating

By Lois B. Morris

Obese people generally report that they overeat when they feel bad, which supports the long-held theory that being greatly overweight represents a loss of emotional control. Recently psychologists at the Obesity Research Center at St. Luke's–Roosevelt Hospital Center in New York cast doubt on that assumption. In a study of nearly a thousand people, the researchers found no correlation between weight and emotional eating. Some thin people eat when they are angry, frustrated, or anxious; some, not all, fat people do, too.

The researchers did find that some people answer questionnaires about their eating patterns the way they think they should. To get help, some very overweight people might well say what's expected of them, report researchers David B. Allison and Stanley Heshka.

First Impressions

First impressions of others—based on watching body language for a mere six seconds—can prove amazingly accurate over time, according to Harvard psychologists Nalini Ambady and Robert Rosenthal. They asked participants to rate the personalities and abilities of high school and college teachers they didn't know after catching 6- to 30-second video glances at the educators in action, with no sound. The researchers later compared these ratings with performance evaluations of the teachers by their actual students and supervisors.

The teachers whose body language conveyed the best blink-of-an-eye impressions—they seemed optimistic, confident, dominant, active, enthusiastic, likable, warm, competent, and supportive—were the same ones whom pupils and principals had judged as most effective after knowing them for several months. While no particular gestures or expressions predicted high ratings, frowning, fidgeting, and fiddling with something did correlate with poor first impressions and later performance scores.

The teachers' physical attractiveness, the psychologists also found, had little to do with the impact they made on students and faculty.

Comparing Looks

Seeing pictures of a great-looking person of the opposite sex makes people happy. Not true with photographs of an attractive person of the same sex—these make men and women more or less miserable. Arizona State University psychologist Douglas T. Kenrick and his colleagues came to these conclusions in an experiment in which the researchers measured the moods of 160 subjects as they looked at faces from magazine photos of people of varying degrees of physical attractiveness.

The fact that a glimpse of someone of the same sex who's truly attractive ruins one's frame of mind is not really an unusual phenomenon. The researchers conclude that whether one is a man or a woman, there is a human tendency to compare oneself unfavorably with those one perceives as better endowed.

The stereotype is that junk-food lovers are more fun.

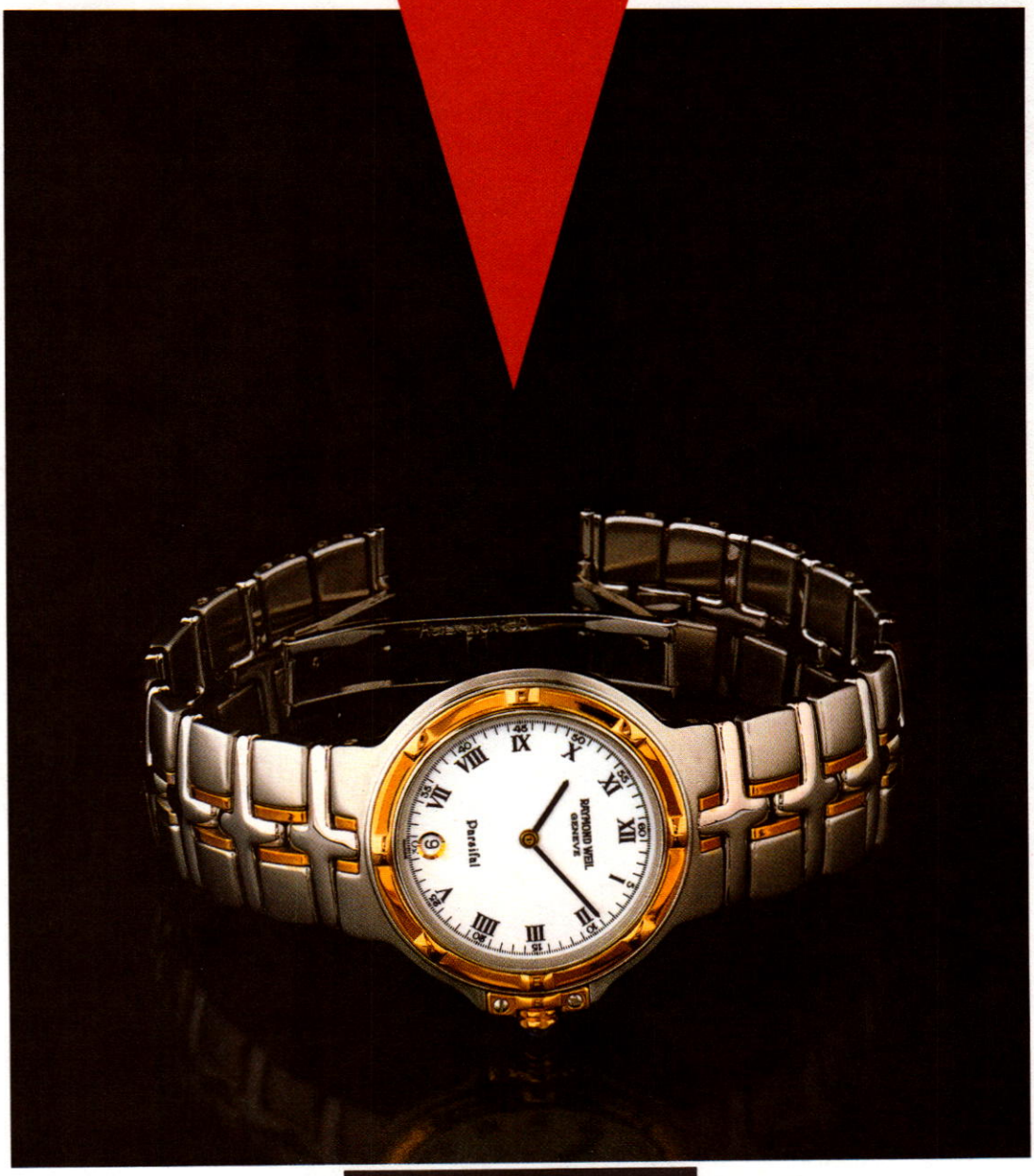
Food's Hidden Meaning

You are what you eat, the saying goes. Now a University of Utah study has revealed current stereotypes of people based on their food preferences. Psychologists Elizabeth Fries and Robert T. Croyle sought the opinions of 296 college students about a hypothetical man and woman who preferred a diet of burgers, pizza, and fries and a man and a woman who ate mostly vegetables and high-fiber fare. The way the students saw it, anyone who eats junk food must be overweight, unattractive, fun and easygoing, busy on the party circuit, and likely to drink. Their stereotype of a fat-eating woman was extremely unappealing: She was perceived as not only heavy and ugly but lazy and insincere as well.

The people on a low-fat diet came off as intelligent, tall, thin, outdoorsy, fit, health-conscious, practical, and politically active—but definitely fussy and self-centered. Still, most of those surveyed would prefer these people as friends.

In another experiment, Fries (who is now at the Fred Hutchinson Cancer Research Center in Seattle) and Croyle determined that the people with the worst opinions of "good" eaters didn't think much of current cancer-prevention diet guidelines to eat more vegetables, either.

STEWART SHINING; HAIR AND MAKEUP: TRACEY SONDERN FOR PIERRE MICHEL. DETAILS, SEE CREDITS PAGE.



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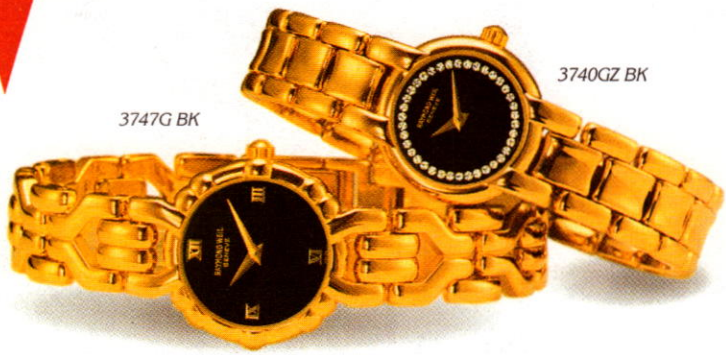

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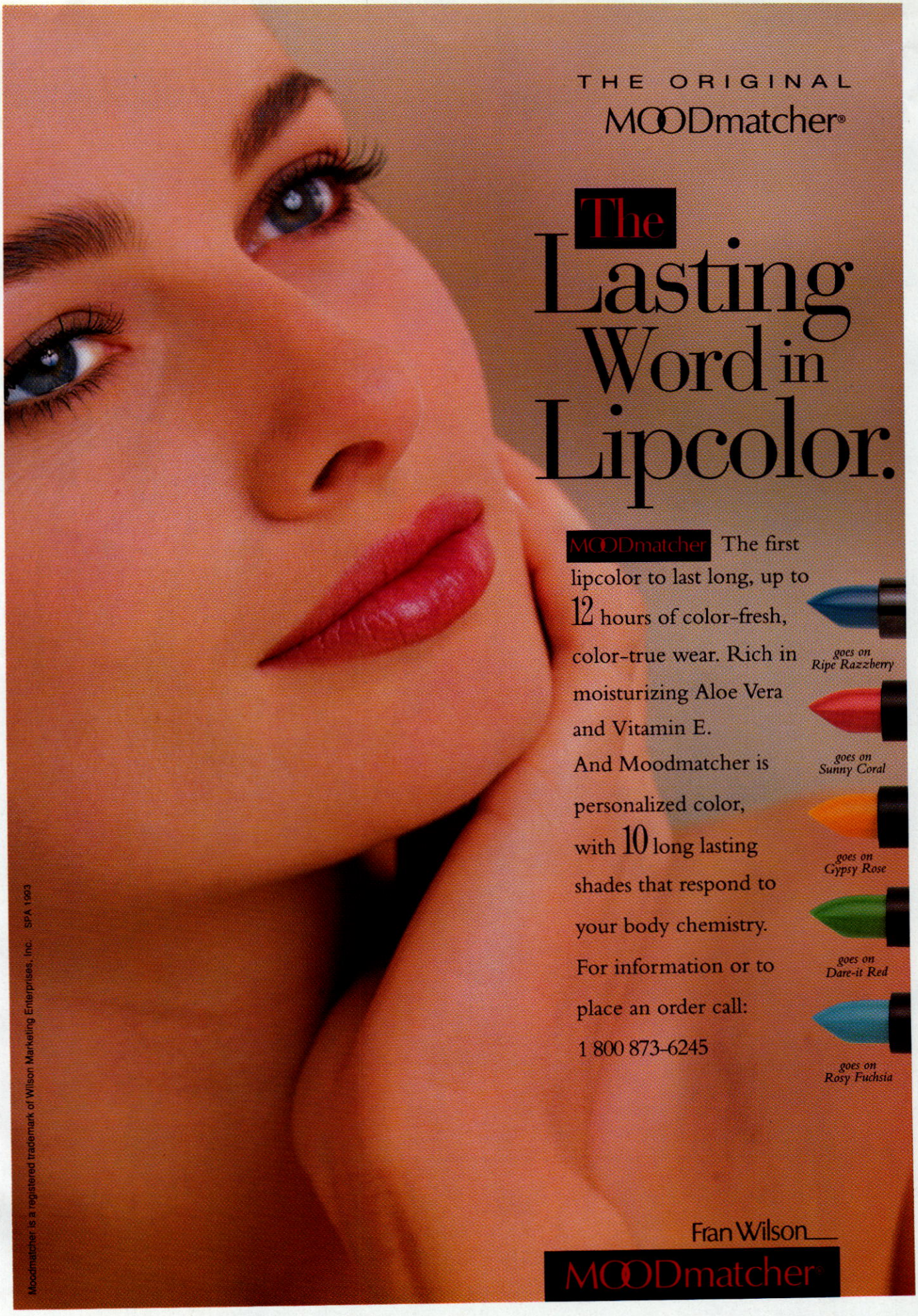
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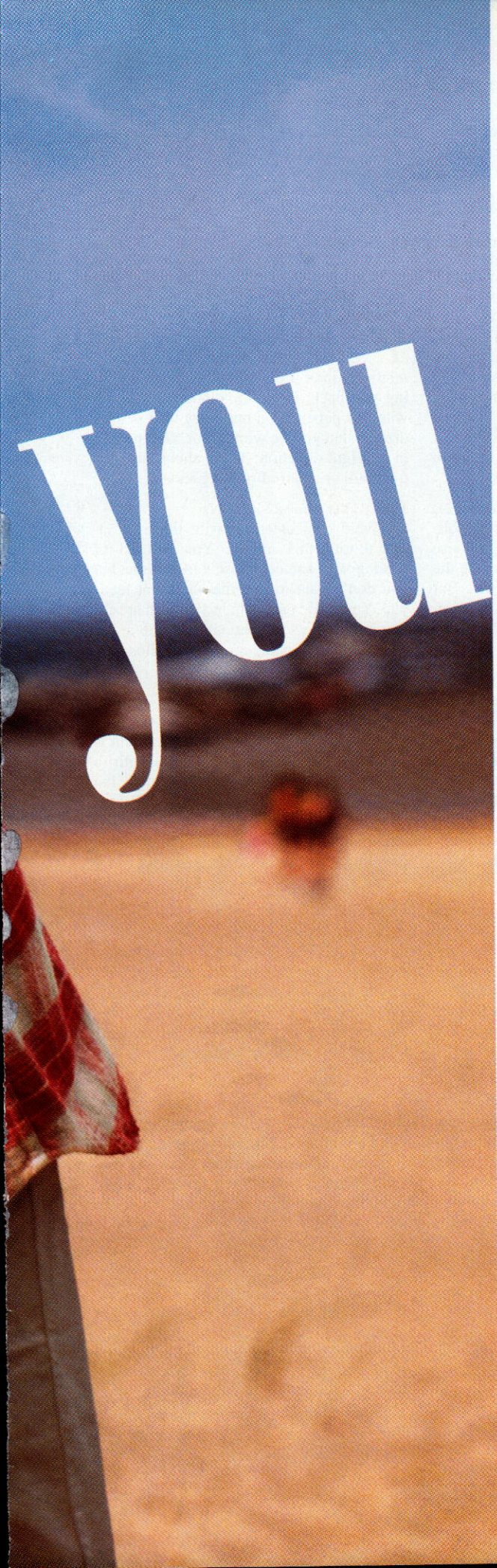

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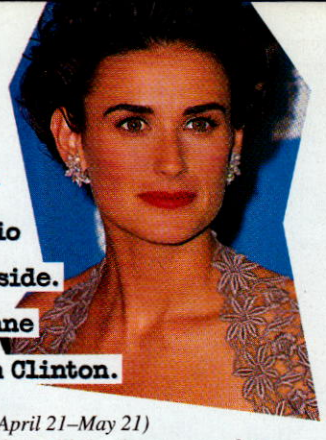
Horoscope

By Christopher Renstrom

November Birthdays This Month



While Scorpio women are aggressive, Scorpio men are comfortable with their female side. Famous Scorpios: Demi Moore (right), Roseanne Arnold, Calvin Klein, and Hillary Rodham Clinton.

Scorpio *(October 24–November 22)*

Jupiter enters Scorpio on the 11th, and not a moment too soon. There's no need to be preoccupied with the past—1994 is all about growth and accomplishment in both the personal and professional spheres. And with five planets in your sign this month, you're off to a magnificent start. Go ahead, splurge on a new suit—or two.

Sagittarius *(November 23–December 21)*

This month concludes a year of consolidating finances and scrambling to raise extra funds. Around the 13th, you make the move that you've been fighting for. But since you're still about two months away from real stability, you're on a strict budget. Wear your hair tied at the nape of your neck until you can afford a good cut.

Capricorn *(December 22–January 20)*

The new moon on the 13th stresses finances. But there's hope: You are by nature a climber, and you know some people in high places. Don't be embarrassed to ask for assistance—did it occur to you that people might want to help because they believe in you? Fatten your wallet by exercising without a personal trainer for a while.

Aquarius *(January 21–February 18)*

For two years you've sacrificed certain desires. On the 13th, you'll be passionate about what you want—the right lover, the right career, and more recognition. You may recoil at the thought of being so selfish, but if you're selfless any longer, you'll turn into the Invisible Woman. It's about time you bought some new lingerie.

Pisces *(February 19–March 20)*

This is one of those rare times when you can see things very clearly. But you have to keep two very important things in mind: Self-sufficiency doesn't have to mean being alone, and relationships that are worthwhile challenge us to be ourselves. The circles under your eyes are the only things you should conceal.

Aries *(March 21–April 20)*

You must learn to work with distracting circumstances—and extremely difficult people—in order to accomplish your goals. This goes against the autonomy you thought you were achieving, but doing things your own way may hinder more than help. Lower your guard but not your standards. Treat yourself to a cashmere crewneck with a matching cardigan.

Taurus *(April 21–May 21)*

You need to think about your future. Around the 13th, it's clear that a certain relationship or professional alliance is holding you back. If you continue carrying on with this person, you may very well jeopardize all that you've worked for. Get moving in the right direction: Think about buying a treadmill or a pair of running shoes.

Gemini *(May 22–June 21)*

Avoid confrontations with those in authority this month. You're tired of dealing with someone else's ineptitude, but you don't want to bite the hand that feeds you. You could gain a lot in 1994—that is, if you quit being so impatient. Ease up at the gym. The "no pain, no gain" philosophy does more harm than good.

Cancer *(June 22–July 22)*

On the 13th, it becomes clear that your confidence in a certain boss or client is undeserved. Furthermore, gripes with a loved one must be dealt with around the 17th or you will ruin the intimacy. Sounds gloomy, but you'll be happier when you take control of the situation. Your frazzled split ends should be next on your list.

Leo *(July 23–August 23)*

For the past year, your domestic life has been severely tested. What you probably learned is that loyalty means standing by someone and braving the crises together. On the 13th, a Saturn/Pluto square reveals something new emerging from old circumstances. Stray gray hairs can be covered with a color-enhancing shampoo.

Virgo *(August 24–September 23)*

You are so focused on outside circumstances that you've lost sight of yourself. Furthermore, planetary aspects on the 13th, 16th, and 17th show that if you can stop being defensive and listen to what others have to say, you'll find the guidance you've been looking for. Stop nibbling at your cuticles—get a manicure.

Libra *(September 24–October 23)*

People's opinions still influence your financial dealings, and money plays too strong a part in your love life. Before you make any final decisions about a relationship on the 13th, make certain that you aren't being seduced by surface values. This is your fatal flaw. Come back to earth and do something for someone else, or at least donate your old clothes to Goodwill.

STEVE GRANITZ/RETNA

Are there limits? Not for some women.
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So unlawfully long
so remarkably strong
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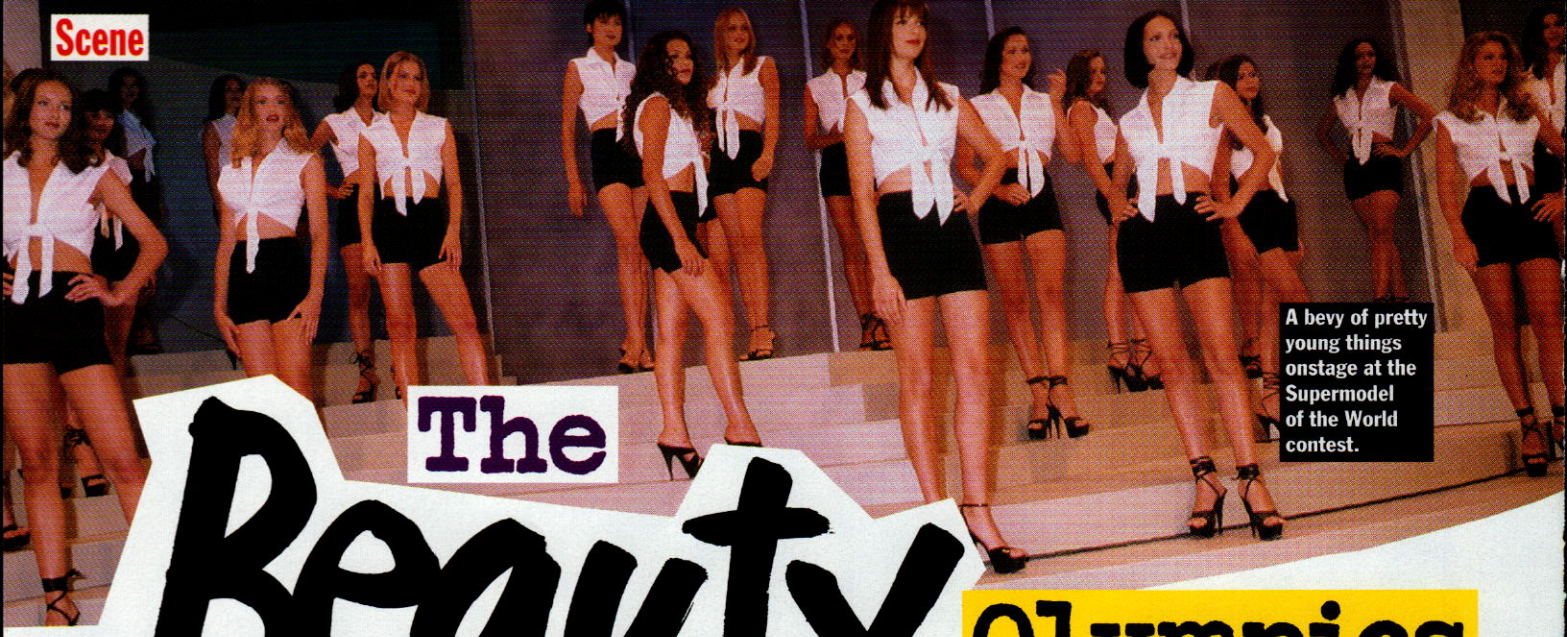


A bevy of pretty young things onstage at the Supermodel of the World contest.

The Beauty Olympics

They're gorgeous, they're young, and they're all on diets. Welcome to the annual Supermodel of the World contest.

By Joel Achenbach

Jerry and Eileen Ford are eating lunch in the Coral Cafe of the Dolphin hotel, deep in the fantastic realm of Walt Disney World. There are fewer than 36 hours to go before Eileen will announce the name of the latest Ford Supermodel of the World—the '93 model of the supermodel, if you will—and although they are confident that they have a passel of gorgeous girls to choose from and that whoever wins will surely become a superdupermodel, they also know that it's not an exact science, that disaster can strike, that calamity hides within every cell of every lithe young body. Because some girls get fat.

"The thing we worry most about is that they go out and gain 50 pounds," says Jerry.

"Or 20 pounds," says Eileen.

"Or 10 pounds," says Jerry.

"They can eat themselves out of work," says Eileen, digging into her supernachos.

So there's that tension beneath this whole supermodel gig. You can find pretty girls, but you can't wire their jaws shut. Sometimes Jerry and Eileen move the girls into their house. Last year's model, Tricia Helfer, was about ten pounds too heavy, but they took her in, got her on a workout program, honed her, trained her, streamlined her. "Now, after a year, she is a real star," says Eileen.

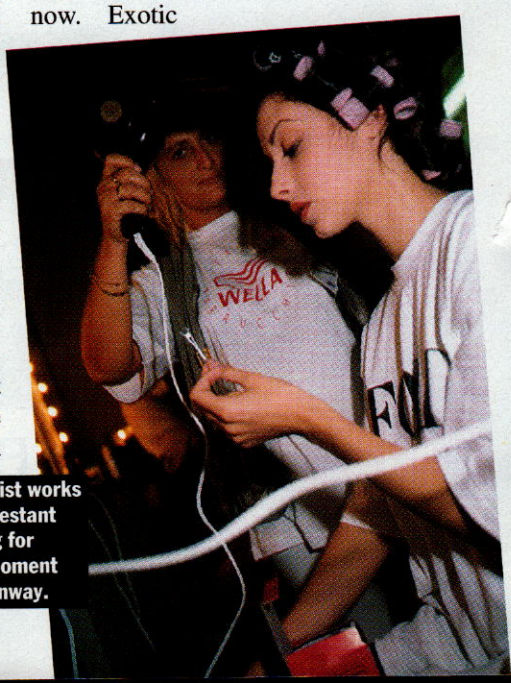
The big question in the air on this blazing August day—beyond whether the winner will immediately call Domino's—is what the next intensely hot look will be. The Fords, owners of one of the nation's largest agencies and mandarins of the modeling world since 1946, are as curious as anyone.

The buzz is that the waif look is out, but one might wonder if that's because Ford, like every agency, has invested a lot of time and money in girls who are statuesque, imperial, Amazonian.

Most of the 38 girls in this year's contest are of the traditional morphology—prodigious hair, flying-buttress cheekbones, flared lips, a waist so tiny that there cannot possibly be room for silly organs like the spleen and pancreas, and legs that suggest genetic crossbreeding with spiders.

But among the big, gorgeous brutes are a few waifish entries. There's a girl from England, Michelle Behennah, who is a Kate Moss clone. The Polish girl, Magdalena Wrobel, is tall but a tad waifish. There's also the exoticism factor: Maybe the next big look will be something along the lines of Ugly but Sexy (you never know when the monobrow might make a comeback). One girl, Geraldine Badon of France, has a wide face and powerful bones: a look that doesn't fit the standard symmetries and proportions of most models but is quite sexy and different, and perhaps it is she whom Jerry and Eileen are disagreeing about over lunch.

"The girl is extremely exotic looking," says Jerry. "Exotic is not right now. Exotic



A hairstylist works on a contestant preparing for her big moment on the runway.

NICK WAPLINGTON

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is not current. Current is waifs."

"Well, Jerry, there aren't waifs [in the competition]. There won't be a 'waif' by January. Nobody will use that word by January," says Eileen.

"But it might be the same look with a different word," says Jerry.

One thing's for sure, and that's that the next hot look is not likely to be Really Kinda Fat.

The big night arrives. The suspense is of white-knuckling intensity. OK, actually there's not that much suspense, because the judges have already met and there are already rumors about who is going to win. There's a secret envelope, of course, but no Price Waterhouse figure in charge of holding on to it. In fact, no matter what the judges decided, you get the feeling that Eileen Ford might just change her mind at the last minute, right there on camera, extend an index finger, and say, "Come to think of it, I like that one, with the big chin."

Backstage, the girls search for legroom on the sofas beneath a closed-circuit TV showing what's happening onstage.

They are tense and bored, a bad combination, and as they watch their fellow contestants, they make little comments, usually nice, but increasingly sarcastic and bitter as the night wears on.

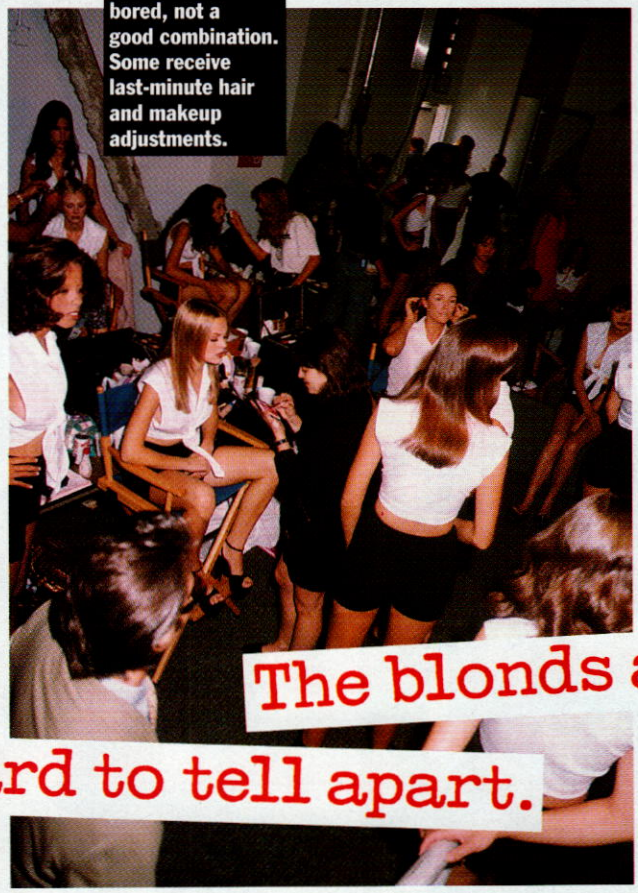
"Who was that?"

"Switzerland."

"No, that's not Switzerland."

"Sweden."

The blonds are hard to tell apart. No one has a name, just a country.



Backstage, the girls are tense and bored, not a good combination. Some receive last-minute hair and makeup adjustments.

The blonds are hard to tell apart.

I'm so nervous," says England.

"Who do you think is going to win?" pants Australia.

"Girls!" shouts the director of the show. "If you're having a hard time with the shoes, it's because you're thinking they're tennis shoes." What he might possibly mean by this is unknown, especially since the shoes have ankle-imperiling five-inch spike heels. Supermodel Rachel Hunter, the cohost, appears and sits on some metal stairs and begins unself-consciously removing the polish from her toenails.

"I'm not really a nail-polish person," she says.

Hunter looks matronly compared with most of the teenage contestants. She's pushing 24, but she's still a globally recognized supermodel. What exactly is a supermodel, anyway?

"I always imagine it's like Wonder Woman," she says.

Eileen Ford is here, too, delivering last-minute commands to the hairdressers and makeup artists. "Excuse me, could you make her upper lip larger?" she says, pointing to Finland.

Eileen says there are more beautiful girls in the world than ever before. And in such great shape! As opposed to a lot of the tourists here at Disney World: "There are really mountains of flesh here. And it's really unhealthy."

When the taping is only minutes away, Eileen walks several steps up the stairs and looks out on her assemblage.

"You have been picked because you are the most beautiful girl in your country," she says. "The way you know you are the 38 most beautiful girls in the world is because *we* picked you. How can we be wrong?" After she descends, the girls head toward the stage, clomping along in their heels, and someone shouts, "Break a leg everybody," an all-too-real possibility.

This isn't Miss America. The Miss America Pageant won't even admit to being a beauty pageant but rather insists that it is a "scholarship pageant." Year after year, the importance of beauty in the pageant is a matter of intense debate. Officially, it counts for only 15 percent of the score. The supermodel contest, however, doesn't hem and haw about these things. If a girl has the right look, she doesn't even have to know how to walk. They can teach that. The Fords don't go around saying they want to find role models; they say they just want to find models.

And thus the supermodel competition seems rather authentic, honest. Sure, it's a meat market, and there's a slight undercurrent of child slavery, but at least it's straightforward.

The contest started in 1980 as Face of the Eighties, but five years later the name was changed to Supermodel of the World. The contestants are called "the girls" by everyone, and for good reason: They are girls. The girl from Slovakia is 14, and the girl from Israel, Annie Konopny, is 15 ("It doesn't matter if I win or not, because in my country I am the queen," she says). The English girl, Behennah, is 16, and the Polish girl, Wrobel, is 17. The French contestant creaks along at the age of 18.

Another contestant, Veronica Blume of Spain, is 16, a tenth grader. But she says, "I grew up very quickly."

Grew up? Since when?

Since she won the Spanish supermodel contest, she says. "About two months ago."

The unusually voluble 16-year-old Australian, Bianca Jade Chiminello, says, "I'm a Disney freak. I have been since I was little. It's like paradise. Our hotel even has its own beach!" She says that being the supermodel from Australia hasn't made her conceited.

"I'm still Bianca, you know what I mean?" she says.

Maybe being "still Bianca" means that she hasn't *(continued on page 92)*

NICK WAPLINGTON

Having a Bad Hair Day?

Don't blame your hair. Blame the Residue!

What's the surprising culprit that causes those frustrating Bad Hair Days?

Ironically, it's the same products you use to make your hair beautiful!

Most conditioners, hot oil treatments, styling products, even ordinary shampoos can leave behind residue that coats your hair shaft, weighing down its body. And hiding the glow of even naturally shiny hair.

If your hair is flat and unmanageable, even after it's just been washed, you know you have a residue problem. Pile on extra styling products to make your hair behave, and you're just adding to the problem.

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Neutrogena can't control everything that causes Bad Hair Days. But with Neutrogena, you'll uncover hair that's shining clean and residue-free...full of body and bounce. And when you return to your regular shampoo, you'll forget you ever had a Bad Hair Day!

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Neutrogena® Shampoo instantly rids your hair of 70% of the residue that leads to Bad Hair Days. Use it for 14 days and you'll give your hair a real vacation from residue.

Then return to your regular shampoo. You'll find it works better than ever.

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HER ACHIEVEMENT: SUCCESS.
HER NAME: JIL SANDER
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Her accomplishment: quality.
Her vision: purity.
Her new fragrance: No 4.

No 4

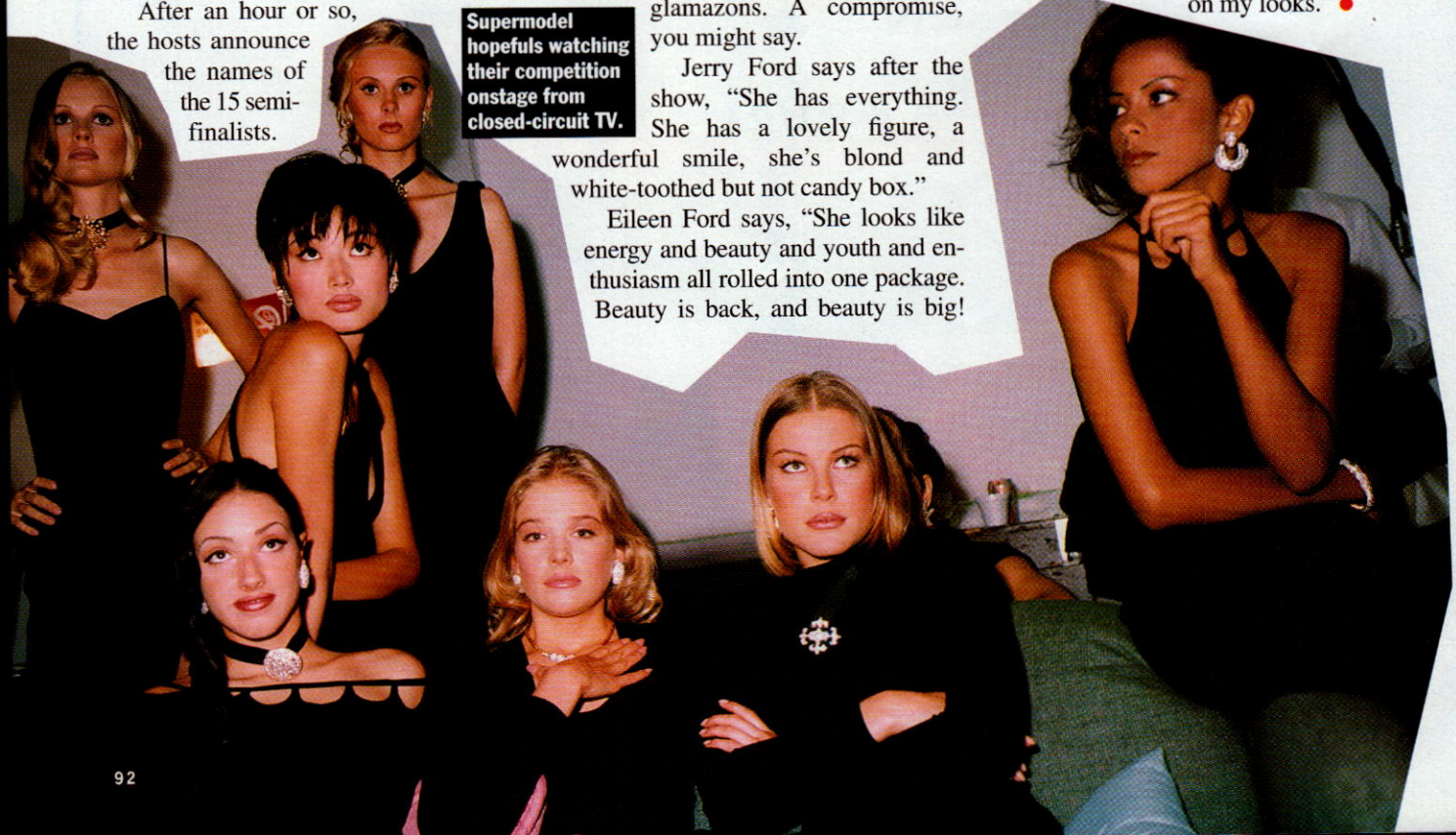
(continued from page 88) become prematurely sophisticated, like many models.

Hunga-hunga-hunga-hunga goes the urgent rhythm of the sound track as the girls march down the runway toward the camera.

Backstage, Eileen searches for someone, anyone, to yell at. The girl from China has a quarter-size burn on her back. A big welt. Word is that it was some kind of freak steaming accident, that someone tried to steam her dress while she was wearing it, and…well, says Eileen, "Stylists will do anything."

There's an erasability to the show because it's taped, not live, and the director dashes onstage in a frenzy to readjust someone's dress, and every time a line gets flubbed by one of the hosts (avuncular Walt Willey of *All My Children* and fumble-mouthed Rachel Hunter), the scene has to be retaped. Plus there's a Mexican host who comes out and speaks Spanish every so often, and a French host who does the same. Tickets, thankfully, are free. Most people in the audience are modeling agents, but there are also some 16-year-old boys who happen to be wandering through the Disney-MGM Studios at just the right moment.

After an hour or so, the hosts announce the names of the 15 semifinalists.



Supermodel hopefuls watching their competition onstage from closed-circuit TV.

This is a bad time backstage because of the hurt feelings. There are catty comments about one girl who made it. "You???" one girl says. "I can't believe *you*."

The girl from Bulgaria starts to cry; the other losers start munching on cookies and chocolates.

"What really surprises me," one contestant says, "is that some of the fat girls got in."

Then the next cut is made, down to seven—Poland, England, Spain, France, the United States, Denmark, and Germany. Finally, the winners are announced: The exotic French girl is the third runner-up, the Kate Moss look-alike from England is second runner-up, the tall waif from Poland is the first runner-up, and the winner is…the quickly grown-up girl from Spain, Veronica Blume.

She's thin, blond, gorgeous, and five feet 9½ inches. She says she lost ten kilos, about 22 pounds, in recent months.

If she's the winner, then what's the hot new look? Supersylph, according to Katie Ford, Jerry and Eileen's daughter, who helps run the agency. Taller than the waifs, not as muscled as the glamazons. A compromise, you might say.

Jerry Ford says after the show, "She has everything. She has a lovely figure, a wonderful smile, she's blond and white-toothed but not candy box."

Eileen Ford says, "She looks like energy and beauty and youth and enthusiasm all rolled into one package. Beauty is back, and beauty is big!

AND THE WINNER IS…

Spain's Veronica Blume, 16, who says, "I grew up very quickly."

"You have to be able to take rejection very well."

How's that for copy? Do you know how I started in life? As a copywriter!"

But if the Fords are jubilant, the mood at the postcompetition party, at a restaurant on Disney's Pleasure Island, is sour. To lose a beauty competition is to be almost literally slapped in the face.

"You can't help but have your feelings hurt. You have to be able to take rejection very well," says Kelly Collins, 18, the girl from Canada.

"It's all fixed, don't you think?" another girl says.

Bianca Jade—Australia—is no longer the laughing, bubbly girl of the previous week. She's got a pursed look, and says—in a rather startling coda to the entire event—"I hate being judged on my looks." ●

BOTTOM: NICK WAPLINGTON. TOP: CHRISTIAN WEBER

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A person should look well fed and hearty, says the legendary Julia Child. And so she does.

Chef's Choice

By James Servin

SUBJECT: Julia Child
OCCUPATION: Chef, television personality, haute cuisine icon
LOOK: Home style

My Indian Headbands: When I was eight, my parents sent me off to camp in Santa Barbara, where we used to bead brightly colored Indian headbands. The terrible thing was that after making them, we wore them. But the two women who ran the camp were wonderful cooks, and every Sunday they'd make us these delicious pancakes.

Lipstick and Artichokes: When I was a senior at the Katharine Branson School for Girls, near San Francisco, my friends and I would put on our cloche hats, take the electric car to Sausalito, get on the ferry, and walk to the old City of Paris store. We'd buy Prince Matchabelli cherry red lipstick and put it on. Then we'd go to a very nice restaurant and have cinnamon toast and an exotic vegetable, like artichokes. I remember feeling wicked and sophisticated. On the ferry ride home, we'd wipe off the lipstick.

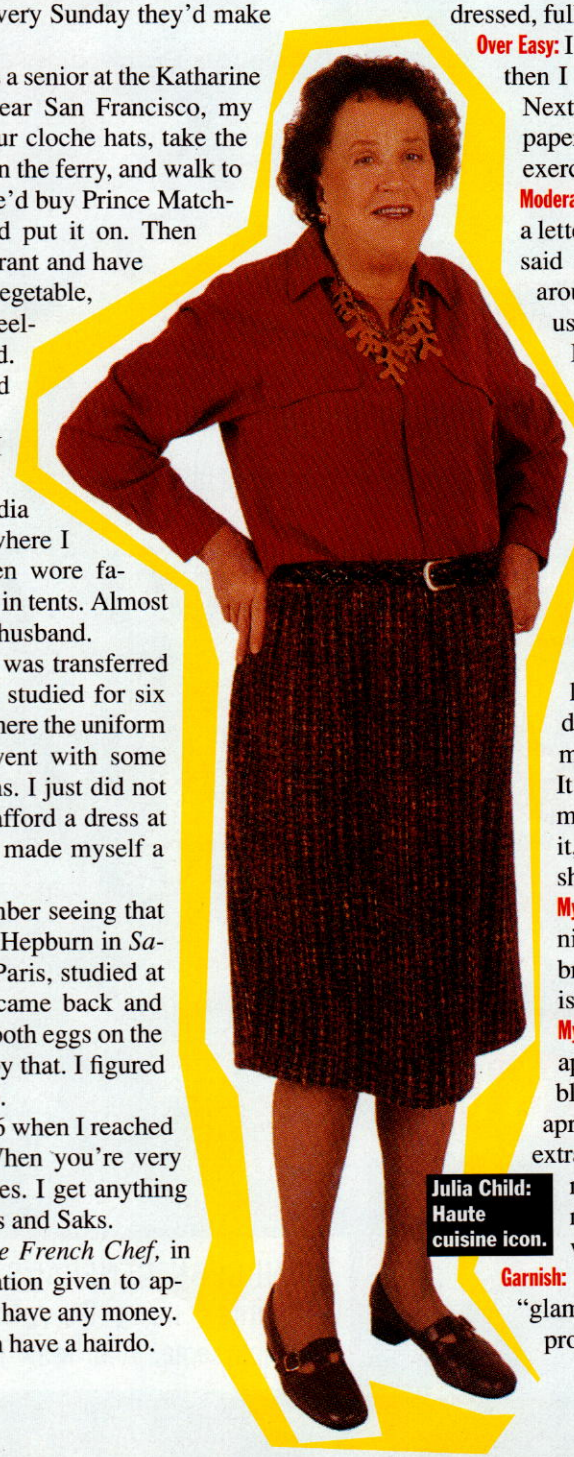
Playgirl: When World War II broke out, I signed up with the OSS. I was sent out to India on a troop ship. In Ceylon, where I was stationed, all the women wore fatigues and we all slept on cots in tents. Almost immediately I met my future husband.

French Chef: When my husband was transferred to Paris, I followed him and studied for six months at the Cordon Bleu, where the uniform was a blue apron. I once went with some friends to the Paris collections. I just did not like them at all. Who could afford a dress at $2,000 or $3,000 or more? I made myself a nice two-piece dress.

Audrey Hepburn's Influence: I remember seeing that cute dark-haired girl Audrey Hepburn in *Sabrina,* in which she went to Paris, studied at the Cordon Bleu, and then came back and made an omelet by cracking both eggs on the bowl. I was very impressed by that. I figured if she could do it, I could, too.

Walking Tall: I was all of about 16 when I reached my current height, 6'1¾". When you're very tall, it's not easy to get clothes. I get anything that will fit, usually at Macy's and Saks.

Satellite Dish: When I began *The French Chef,* in 1963, there was no consideration given to appearance, because they didn't have any money. In the beginning, I didn't even have a hairdo.



Julia Child: Haute cuisine icon.

E-Z Makeup Recipe: Good makeup, to me, means that I try to look decent. I'm not a makeup artist, but I always put on foundation, base, and bright lipstick. I think bright colors are jolly.

Something Smells Good: I wear Estée Lauder's Aliage, which I think is a very chic scent. I won't go anywhere unless I'm fully dressed, fully made-up, and fully perfumed.

Over Easy: I get up at 6 A.M. I do isometric exercises, then I spend five minutes on a stationary bike. Next, I walk for about 20 minutes to get the paper. It takes me a little over an hour to get exercised and dressed.

Moderation, Moderation: A few years ago, I received a letter from the widow of Nathan Pritikin. She said that she had seen me slathering butter around on my program, so I gave her my usual talk about moderation in all things. Even Pritikin could have used a little nice food once in a while.

Low-Fat Voodoo Curse: My feeling is that you are allowed a certain amount of fat and you should eat it. If you don't eat enough fat, your hair and skin are probably going to get dry, your fingernails are going to split. A person should look well fed and hearty.

If I Must: I do the Scarsdale diet, the one by the doctor who was murdered by his lady lover. The good thing about the Scarsdale diet is that you get to eat a lot of fruit, some meat, and two eggs any way you like them. It's a very good diet. You don't stay on it for more than two weeks. The last time I was on it, two years ago, I lost 15 pounds. I really should go on it again.

My Hip-Hop Look: I'm very happy wearing running shoes. I started wearing ones with bright designs only when they became stylish—I'm conservative.

My Aprons: They're not stylish—they're work aprons. They're heavy, in different shades of blue. Some are denim. I'm always given aprons, but I like my old ones. I keep a few extras for guests and give the rest away to rummage sales, to friends. I will absolutely not wear an apron with a logo, and I won't wear an apron that has a bib.

Garnish: Someone once described me as being "glamorous in a homey sort of way." That's probably about right. ●

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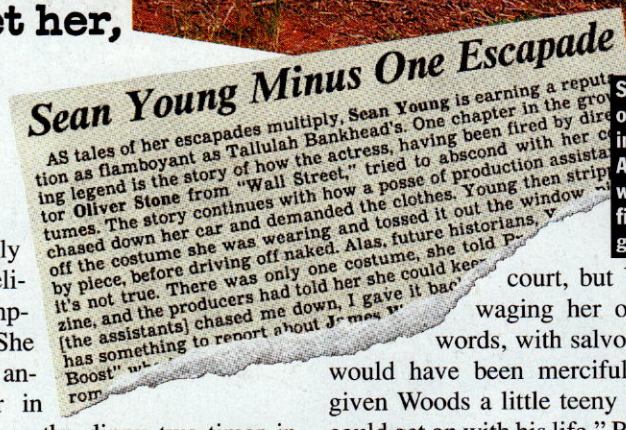
Rebel REBEL

At home with Sean Young. Is Hollywood out to get her, or is she just out to lunch?



Sean Young Minus One Escapade

AS tales of her escapades multiply, Sean Young is earning a reput
tion as flamboyant as Tallulah Bankhead's. One chapter in the gro
ing legend is the story of how the actress, having been fired by dire
tor Oliver Stone from "Wall Street," tried to abscond with her c
tumes. The story continues with how a posse of production assista
chased down her car and demanded the clothes. Young then strip
off the costume she was wearing and tossed it out the window
by piece, before driving off naked. Alas, future historians, Y
It's not true. There was only one costume, she told P
zine, and the producers had told her she could kee
[the assistants] chased me down, I gave it ba
has something to report about J
Boost" wh
rom

Sean Young outside her ranch in Sedona, Arizona. Her feud with Oliver Stone filled the gossip pages, left.

By Cathy Horyn

The night before I meet Sean Young, I meet her husband, Bobby Lujan, in the kitchen of their guesthouse in Sedona, Arizona. It is 10 P.M., and I am stealing an apple from the fridge.

"Hello," he says. "Can I help you with something?"

It occurs to me, there in the moonbeam of the refrigerator door, that Bobby Lujan, who has been in love with his wife since they met in 1985, and who, it must be said, has probably put up with more shit than any man can expect—well, it is clear that Bobby Lujan does not know who I am. Nor, apparently, does he know that his wife's publicist has offered up these accommodations in lieu of a night at the Poco Diablo Resort and that in the morning, barring some rapid conversion of her character, Sean Young will lay bare her soul to me. Few things are as certain as this.

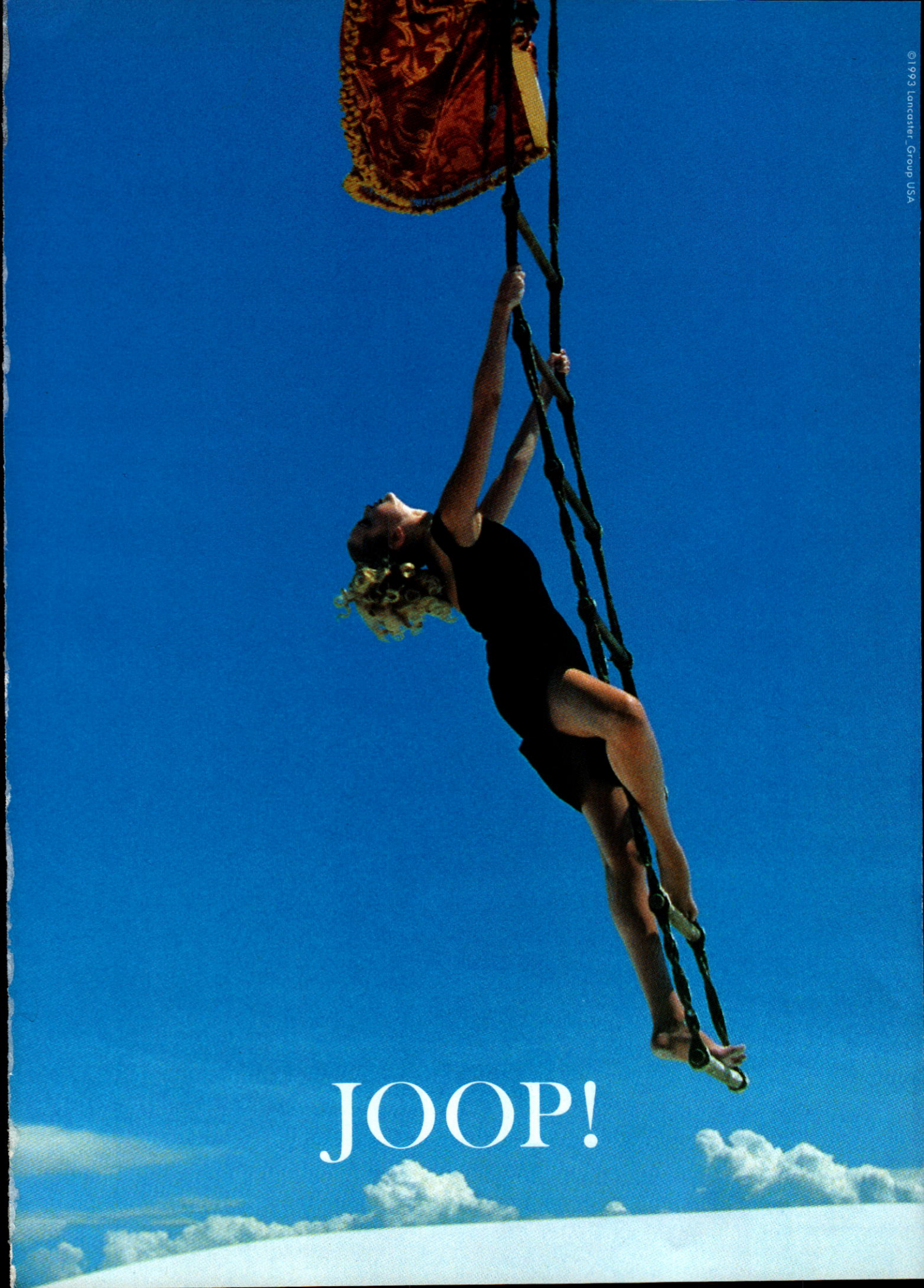
In the course of pursuing her career, she has worked with the best directors in Hollywood, it is true. Oliver Stone, Joel Schumacher, Gary Marshall, and Ridley Scott have all found the glint in her eye, the appeal of a woman who can be brazenly funny or deliciously empty-headed. She was the android lover in *Blade Runner,* the dippy two-timer in *Cousins,* and, in a memorable display of legs and garters, the good-time girl in *No Way Out.*

But there was also that business with James Woods, not to mention Warren Beatty and Tim Burton. And on that score, Sean Young was a babbling brook, telling *Esquire, People,* and anyone else who had a dime to call that those guys were…weenies. Woods, with whom Young starred in *The Boost,* sued her in 1988 for allegedly sending pictures of bloodied corpses to his house and leaving a mutilated doll on his doorstep. The suit was settled out of court, but Young kept waging her own war of words, with salvos like "God would have been merciful if he had given Woods a little teeny penis so he could get on with his life." Beatty, if one will recall, was the guy who fired her from *Dick Tracy.* "And what a little coward he was when he fired me, too," Young told *Esquire.* "He never gave me the opportunity to stand face-to-face with him and say, 'Well, Warren, hey, what's going on?' He was a real little weenie." When Burton wouldn't give her an audition for the role of Catwoman in *Batman Returns,* Young went on *The Joan Rivers Show* dressed as the feline offender and later hissed to *People,* "Hollywood is just a bunch of weenies who are only concerned with covering their backsides."

Somewhere along the way, her career seemed to spin out of control.

Somewhere along the way, Sean Young's career seemed to spin out of control, and whatever promise she had shown in *No Way Out* was suddenly diminished by an outpouring of resentment against men who couldn't be bothered anyway. "We continue to have great respect for Sean Young's talent as an actress," *(continued on page 100)*

WAYNE MASER; HAIR: ROBERT OCCHIPINTI; MAKEUP: BETH KATZ. DETAILS, SEE CREDITS PAGE.



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SOTHYS PARIS

(continued from page 96) droned Warner Bros. after the Catwoman debacle. And while it was true that Hollywood seemed to hold actors to a different standard, practically venerating the legendary difficulty of a Pacino or a Connery, Young was no star, and there was even some question after the Woods affair about her stability. By then, the actress had gone to live in Sedona, bedrock of New Age enlightenment, or, if you like, fruitcake capital of the world. In 1989 she signed on to play a chopper pilot in *Firebirds* because she needed the money. "Kevin Costner said if you want to do good work, you have to work less often, and that's true," she said later. "But if you want to pay your bills, you have to work." The following year she married Lujan, an actor of Mexican-American descent. They held their wedding reception in the auditorium of the Verde Valley School, a mile or two down the road from the very house where, in the darkness, I am having a go at the refrigerator.

"It's hard to believe that one single human can be a victim all the time."

The appearance of Lujan in the doorway of the kitchen seems to confirm my impression that very little fazes him, least of all another journalist. Lujan, in fact, has uttered the only sensible remark about his wife that I have ever read. "My wife," he said, "speaks honestly and directly from her heart and mind. And I respect her and love her and hate her for it." Given our late-night introduction, it seems quite enough for him to say, "Make yourself at home. And dial 16 for the office if you need anything in the morning."

As it happens, I do not dial 16 and go instead to a diner called Irene's. The red rocks of Sedona are blazing in the morning sun, and I presume the cosmic forces are doing their thing since the woman next to me is telling her husband over a stack of pancakes that "sometimes I just feel like taking my brain out and, you know, like, checking it." Thus fortified, I go in search of Sean Young. I find her coming down the garden path from her adobe house with Lujan. They are walking hand in hand, and she wears a pair of faded overalls over a sleeveless blue T-shirt. Her sneakers are unlaced, and on her head she wears a bush hat. She looks like one of those pale, thin creatures who used to turn up in sanatorium pictures of high-strung southern girls—you know, the ones who are never as crazy as people want them to be.

"When all that shit with Woods happened to me in 1988, well, that was really bad for my career," Young says. "And it made it hard for me to live down what the press naturally did with it. Both my parents were journalists, and if I had been a journalist, I would have done the same thing." She smiles. "But five years later, and kind of consistently, the press is now on my side, and I'm gaining strength."

She is sitting on the porch of the guesthouse, her feet propped up on the rail, and there is maybe three days' worth of hair under her arms. We have been up to the main house—where she lives with Lujan and an assortment of dogs, with Indian blankets tacked up over the sliding glass doors—and have fed the horses and looked at her garden. In an hour or so, the first helicopter of the day will crest the hills, taking sightseers on a kind of aerial star tour of her ranchette. Occasionally, the incoming *thwap* of rotors will send her running naked from the pool into the house. But most of the time she views the intrusion with the same detachment she has learned to apply to Hollywood.

"Getting back to how I feel about my career," she continues, "I feel like I'm involved in this long battle. And I took several bad hits. I got sued by a maniac who didn't know what he was talking about and who was involved in this very negative relationship with another woman [Sarah Owen, since married to and divorced from Woods], who joined him in this little campaign against me. I did battle with Warren Beatty because I didn't want to sleep with him, and that's that. I wasn't going"—she taps her feet excitedly—"'Oh, Warren, Warren, you're so fabulous, Warren.' I wasn't doing that, and he couldn't take it. He tried to play me against Madonna at the beginning of the movie, and she took it and I didn't. I wasn't interested in sleeping with Warren Beatty. Why would I want to sleep with him? I mean, for any reason."

She stands up just then and flips back the seat cushion. A wasp, it seems, has been building its nest, or trying to, under her butt. While she scoops up the insect between a glass and my notebook, considering for a moment a painful quietus in the freezer, I

FROM HOLLYWOOD

MARILYN BECK

SEAN YOUNG CHOPS AT WOODS' CHARGES

MORE THAN TWO MONTHS AFTER James Woods slapped his "The Boost" co-star Sean Young with a $6 million suit for emotional suffering and harassment, the actress is breaking her silence about the matter.

In an exclusive interview with this columnist, she termed as "ridiculous" Woods' charges that she sent him and fiancé Sarah Owens a disfigured doll and made harassing phone calls to them. Those charges have been the source of a Los geles Police De partment inves gation (which is an inactive stat and to hear You tell it, "There's nothing they cou find, because there's nothing I've done. I haven't spoken t Jimmy Woods since Dec.

Sean Young

of shooting on "The B According to Sean, why the charges were "unless it's the jealou drome." She says, "I go Jimmy when we were m ut when someone like No Way Out" co-star) o mantic work, they get a d they go

School for scandal: Young squared off with James Woods in the media, above, and took *Batman* director Tim Burton to task on *The Joan Rivers Show*, right.

INSET, RIGHT: ADAM SCULL/GLOBE

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mention that many of her comments seem morally driven, heightened by a sense of fairness but also by an unwillingness to lie down.

She laughs—a dry fluttering of air somewhere deep in her throat—and says, "The last time I called somebody on their shit was really painful. Now I just mostly put down the phone and jump in the pool."

There is a feeling, expressed by directors who've worked with Young, that her talent and striking good looks will eventually see her through the Woods-Beatty-Burton drama, if they haven't already. She has a small part in Gus Van Sant's *Even Cowgirls Get the Blues,* and this month she stars opposite Armand Assante in the Carl Reiner comedy *Fatal Instinct,* which, of course, takes its cue from *Fatal Attraction* and *Basic Instinct*. Reiner, who believes that Young "still has to do her best work," thought of her early on for the role of Lola. "First, I loved Sean in *No Way Out*. Then, once we started to cast *Fatal Instinct,* no one read it better. She just lit up the room."

Nor can Reiner find any evidence to support Young's reputation for difficulty. "I talked to several people who had worked with her and I never heard any complaints," says Reiner. If anything, Young is a cross between Auntie Mame and the queen bee—volunteering to help a discouraged actor in England get through his lines, telling Uma Thurman on *Cowgirls* that nude scenes are "no big deal," and generally emoting her own thoughts and feelings. "You know," says Reiner, "she's so out-front. She hugs people. And people are not used to that kind of female truthfulness."

Joel Schumacher, who directed the 34-year-old actress in *Cousins,* agrees with Reiner that Young was done in, to some degree, by the perception that she had a screw loose. Half the people who told Schumacher he was crazy for hiring Young had never even worked with her. And besides, he said, "I don't know where it's written that high-strung, beautiful actresses are supposed to be Dr. Joyce Brothers."

Still, one can't help wondering why Young feels so compelled to return to the Woods-Beatty-Burton thing. It's like her very own Bermuda Triangle, sucking her in at any moment on perfectly lovely days in Sedona. She is talking about the general lack of respect in Hollywood for emotions, the low tolerance for female anger, and then says obliquely, "Have you ever run into those kinds of people? Warren Beatty is exactly like that. He asks everybody's opinion, but he has no intention of listening to them ultimately. Or, at the opposite extreme, there are people like Woods, who wouldn't know what he felt about anything, so he'd have to ask people how he should feel."

"I want to say to her, 'Stop talking about it, already,'" says Reiner, who wonders why she's trawling the past. "It's hard to believe that one single human can be a victim all the time," says Schumacher, who in his discussions with Young was never able "to reach even a sense of agreement that she was in some way responsible for what happened to her." Schumacher, who was on location in Memphis, where he is directing *The Client,* laughs. "She'll probably write me a letter for saying this.

"But you know," he says, "all she needs is one good role in a good movie and everything will change. It doesn't say much for Hollywood, but that's the way it works."

On that point at least there is agreement. "My life will be easier," Young says, "if *Fatal Instinct* is a hit." But even if she never has another big success, she insists that "in a hundred years, people are going to be looking at my movies in spite of it all. They're going to be looking at *Blade Runner.* They're even going to be looking at *Firebirds*. They're going to be looking at anything that they can get their hands on that I'm in."

She stands up and stretches—a big cat stretch, and I suppose she would have made a good Catwoman. All legs and limber and, like any good feline, entirely self-aware. Of course, that is the amazing thing about Sean Young. She knows exactly who she is, and though she sometimes speaks enviously of her husband's ability to "sit in his body upon the earth and not be ruffled by anything," one suspects that is not to be her destiny.

Sean Young will always have something to say—female truthfulness being her most disarming quality—and she will always be on the other side, out where the weenies fear to tread. ●

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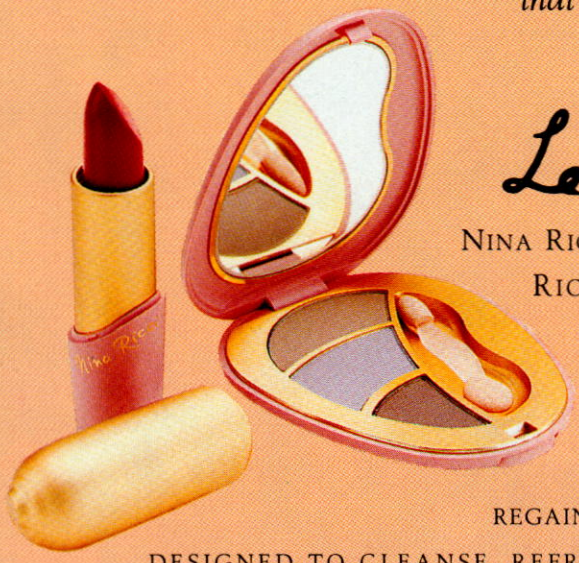

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YO-YO DIETING On Trial

By Dava Sobel

Experts are lining up on both sides of the debate over weight cycling.

Everyone who lives on a sliding weight scale knows the meaning of yo-yo dieting: It's an on-again, off-again effort that leads to frequent changes in weight and plays havoc with the health of chronic dieters. Or does it?

Although yo-yo dieting has been widely denounced as a no-no since the mid-1980s, and several studies have linked the phenomenon to heart disease—even early death—some nutrition experts now claim that the case against yo-yo dieting is overstated. Not only have headlines blown study results out of proportion, they argue, but the bad press is keeping those who need to lose weight for health reasons from even attempting a weight-loss program.

Speaking at a seminar on obesity held in Boston, James O. Hill of the Center for Human Nutrition at the University of Colorado Health Science Center said that, indeed, the real risk of yo-yo dieting may be "no risk at all." Nevertheless, he added, news reports and even nutrition textbooks continue to spread the idea that yo-yo dieting is dangerous. And the public readily accepts such news—welcomes it, in fact. "There's something attractive about the notion," Hill finds. "It appeals to frustrated dieters." Researchers thus find themselves at loggerheads in a controversy over the purported dangers of fluctuating weight. Even as they debate the issue, they acknowledge that as many as half the women in the United States, not to mention one-quarter of the men, are on weight-loss diets at any given time. The majority of these dieters—probably 95 percent of those on commercial weight-loss programs—*regain* the weight they lose.

Contrary to the belief that it is better never to lose at all than to lose and regain, Hill and his colleagues feel that weight loss makes a worthy goal, even for people who have failed repeatedly on past diets. Those who are obese, or who carry considerable excess weight in the upper body, Hill points out, really do need to diet to safeguard their health.

"There is no current evidence that yo-yo dieting, or weight cycling, has any negative effect on health," Hill says emphatically. "It's very wrong to tell people not to lose weight because of the so-called dangers of weight cycling."

Hill's comments fly in the face of several widely accepted ideas. For example, yo-yo dieting is generally believed to make weight loss more difficult with each new diet, so that yo-yo dieters eventually undermine their own best efforts. Repeatedly losing and then regaining pounds has also been said to change the proportion of fat to lean tissue in the body—creating more fat over time, and redistributing it, so that too much fat winds up in the upper body. More recent arguments have even blamed yo-yo dieting for substantially increasing the risk of cardiovascular disease, as well as for raising the risk of death at an earlier age from all other causes. And although human studies have not shown yo-yo dieting to heighten the risk of cancer, an as-yet-unpublished experiment with rats does link fluctuating weight to breast tumors.

"For every study that hints that yo-yo dieting may be bad," says Hill, who has reviewed 25 studies of weight cycling in animals, "another five show that it has no ill effects."

Watching pounds come and go may be more of a frustration than a serious health risk.

Perhaps the best known attack on yo-yo dieting is the Yale University study that made national headlines when its results were published in the June 1991 *New England Journal of Medicine*. Yale scientists used the rich trove of data from the ongoing Framingham Heart Study, conducted in Massachusetts, which gave them three decades' worth of health statistics on several thousand men and women, including measurements of their weight taken every other year.

"We found that the risk of heart disease nearly doubled among people

KATE GARNER; HAIR: ALAIN PINON FOR FREDERIC FEKKAI AT BERGDORF GOODMAN; MAKEUP: VIRGINIE. DETAILS, SEE CREDITS PAGE.

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whose weight varied a lot," reports Kelly D. Brownell, professor of psychology at Yale and the director of the study. "We also found that their risk of death from all causes increased." This news no doubt persuaded many confirmed dieters to give up the struggle to get thin—but now it's thought that dieting itself may not be the culprit. "We've established a clear link between weight variability and poor health," Brownell explains. "But we don't really know whether weight variability and yo-yo dieting are the same thing."

In the Framingham Heart Study, participants were never asked whether they had tried to diet. The weight fluctuations in their medical histories might represent periods of illness or bouts of depression tied to stress. Brownell and his colleagues tried to allow for this possibility by excluding several thousand participants who suffered from identified illnesses or who died shortly after the study ended. Having eliminated those subjects, the researchers felt safe in assuming that the weight fluctuations in the remaining 3,000-plus participants were probably the result of dieting and regaining.

Brownell finds some support for forging a link between weight fluctuation and yo-yo dieting in the work of health psychologist Robert Brunner of the Nutrition Education and Research Program at the University of Nevada at Reno. Brunner's studies have shown that healthy people who report frequent weight changes, on the order of five to ten pounds or more, are almost certainly dieting.

"Our weight doesn't come and go like the tides," Brunner says. "Small fluctuations of two to four pounds may be attributed to water retention, holiday overeating, exercise, or illness. But the bigger changes result from weight-loss diets." Brunner, who is in his eighth year of conducting the Reno Diet Heart Study of 500 healthy men and women, suspects that frequent fluctuations are a health risk. However, he points out, no one has yet identified a mechanism by which yo-yo dieting could affect a person's health. "We know that dieting is difficult, frustrating, and stressful," Brunner admits. "Maybe the stress itself has health consequences."

The Harvard Alumni Health Study, a 30-year follow-up of more than 20,000 Harvard men, is also being tapped for answers to the question of yo-yo safety. Epidemiologists I-Min Lee and Ralph S. Paffenbarger Jr. examined data from about half the subjects to see whether weight change affected longevity. Their results, published last year in the *Journal of the American Medical Association,* indicate that weight fluctuations add up to a higher risk of dying at an earlier age. The effect was most pronounced for heart disease. The researchers had expected weight *gain* to invite this frequent killer, but they were surprised to find that weight *loss* was associated with almost as many victims.

For every study that shows yo-yo dieting is bad, another five say it's not.

Lee and Paffenbarger included a questionnaire in their study that specifically addressed the subject of weight fluctuation. It asked how many times the alums had lost 5, 10, 20, or 30 pounds during the course of their lives. The larger the total lifetime weight loss, the more frequent the fluctuations in weight were likely to be.

"Weight loss and weight gain may alter several risk factors for coronary heart disease," Lee says. Blood pressure and the level of cholesterol in the blood both rise temporarily after a weight gain, she explains, and elevated blood pressure and cholesterol may account for the negative association with heart disease.

"I think there is definitely something bad for the heart in fluctuating weight," concedes David F. Williamson, an epidemiologist with the Division of Nutrition at the Centers for Disease Control and Prevention in Atlanta. "But the whole picture is blurry, particularly in view of the prevalence of dieting. We still have no unequivocal evidence of ill effects from yo-yo dieting."

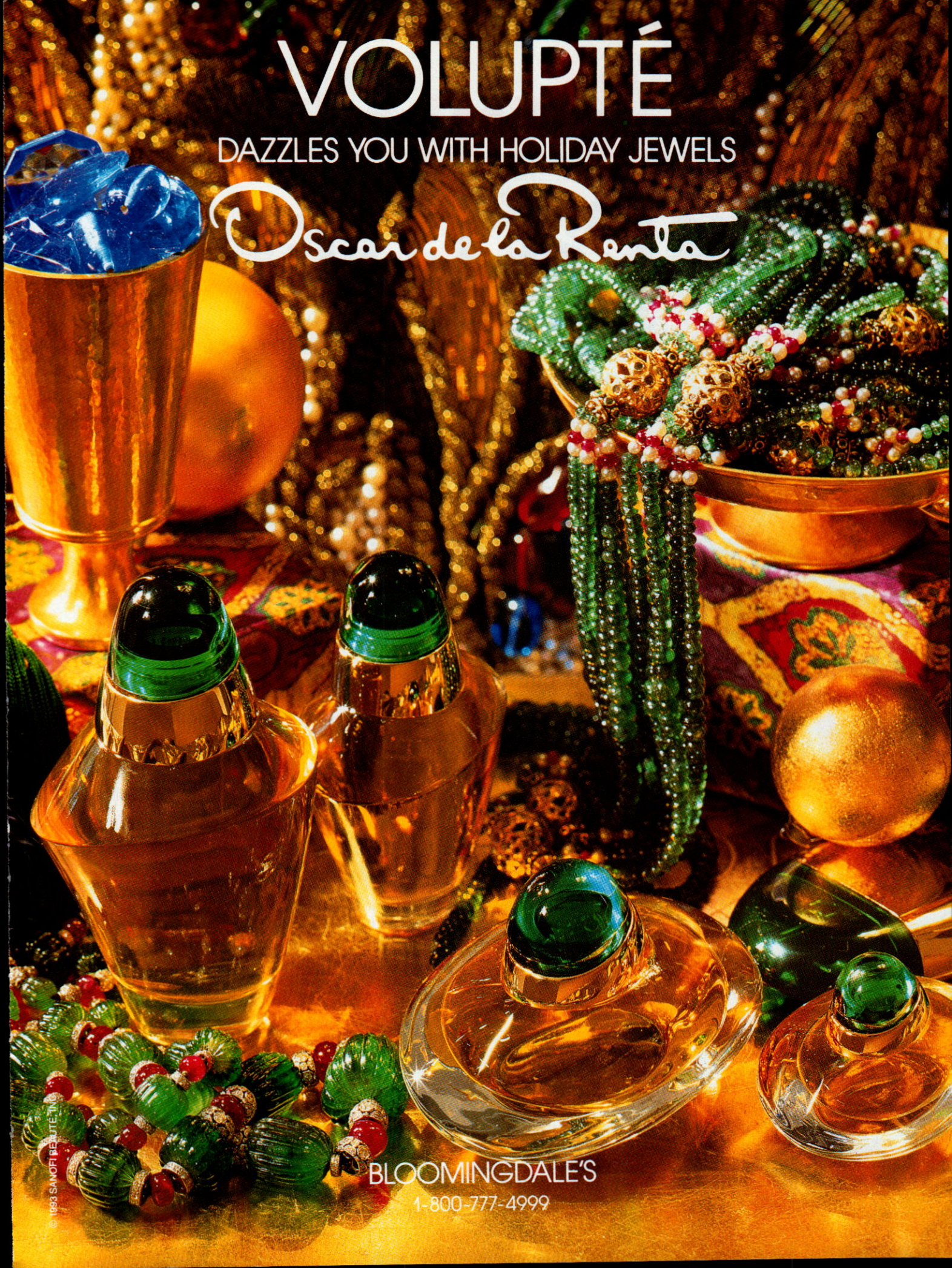
Initiating a large study would be prohibitively expensive, not to mention extremely difficult to carry out. Several small-scale studies, however, have investigated other purported ill effects of yo-yo dieting, and they were reviewed recently by Rena R. Wing of the University of Pittsburgh School of Medicine.

On most counts, Wing does not find any problems with the yo-yo pattern, as she reports in *Annals of Behavioral Medicine.* For example, yo-yo dieting does not change the distribution of body fat. Women do not accumulate more fat as a result of frequent weight cycling. While it's true that dieters lose lean (muscle) mass as they shed pounds, they gain back the lean as well as the fat when they stop dieting. And though doctors had worried that yo-yo dieters put on excess fat in the abdomen, where fat is a known risk factor for diabetes and coronary heart disease, as opposed to the hips and thighs, where women just hate the way it looks, Wing found that when women regain, they do not store added fat in the abdomen, as had been shown in some animal studies.

Wing's analysis also showed that yo-yo dieters could still lose weight as speedily as the next person. Similarly, the idea that repeated weight loss changes the way the body uses energy has found no support in the scientific literature. There may be strings attached to yo-yo dieting, but research shows that a change in basic body metabolism isn't one of them.

On the question of serious health risk, though, Wing concludes that yo-yo dieting may increase the risk of coronary heart disease, though the studies to date don't make an airtight case.

No one has the last word on the safety of yo-yo dieting. The final evidence that will tip the balance simply isn't in. But all the researchers do agree on this point: Maintaining a successful weight loss remains one of life's toughest challenges. ●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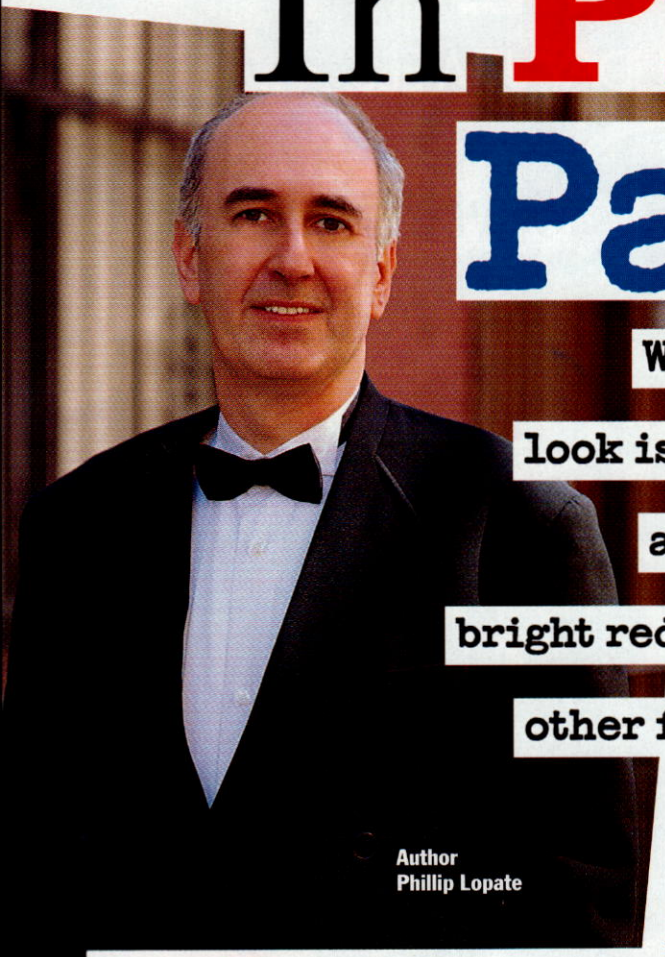
In Praise of Paint

Who says the natural look is better? The author celebrates bright red lipstick and other forms of artifice.

By Phillip Lopate



Author Phillip Lopate

I confess, I have always been attracted to women with affectations. It scarcely matters whether the mannerism is that of the coquette or the schoolmarm, so long as she projects some sense of theatricality or heightened personality. Why should artifice put me so at ease? I think because the actress mode implies a playfulness, an ironic distance from the whole idea of a single, natural core of being that promises to tolerate more kindly my own self-mistrust. Since I do not always feel I am being "authentic," on the up-and-up, by all means let me have a companion who is not afraid of masks. The natural type stifles me with that air of solemnly wholesome placidity; her sense of fun is so lacking in devious mischief that I feel perverse and apologetically Mephistophelian beside her.

I like lipstick, for instance. Of course, it serves no useful purpose, fades quickly, and requires constant reapplication. But it represents a festive ideal, through exaggeration, of the redness of a woman's lips. There is that suggestion that she has just eaten a cherry ice or red-hots or bitten someone's skin bloody—well, you know what I mean. I like the glistening sheen, the taste (if I am allowed to taste it), and the telltale evidence it leaves on the cheek or collar. It is hard for a woman to kiss you without spoiling her lipstick, but that nuisance, that marring of perfection, is part of the fun. I suppose that for a man of my generation, whose erotic ideals in childhood were molded by the likes of Ava Gardner, Rita Hayworth, and Yvonne De Carlo, lipstick will always have the connotation of something supremely adult, worldly, and sexy. The very fact that it has no function except as a statement that the woman wearing it took the trouble to prettify herself and please the public already earns my warm gratitude.

It seemed a pity that in the 1960s, just as I was coming into my own romantically, many of the women of my generation suddenly abandoned lipstick, perfume, eye shadow, and other accoutrements in the armamentarium of artifice and desire. I lived in California for part of that time and witnessed the enthronement of the "natural" aesthetic. Guys would boast that their girlfriends looked much more beautiful "without all that gunk" on their faces. The "natural look" seemed to me to be about youth: the creamy, dewy skin of a 17-year-old. Perhaps there is an optimal moment when the peachiness of a girlish, youthful complexion (for those lucky enough to have escaped acne) provides all the glow necessary. It just so happens that I have always been attracted to a more experienced, sophisticated, soulful, worn look, so I resented this privileging of youth, purity, and innocence.

In the late 60s and early 70s, as cosmetics companies took to marketing the natural look, it became clear that a lot of artifice—not to mention products—would be necessary to achieve "naturalness." The idea was not to draw attention to the makeup, which required double the work: applying and then removing layers of powder, blush, eye shadow, lipstick. A woman nowadays may have fewer grams of makeup on her face than her mother did, but it is probably taking her longer to perform the procedure. What we call "looking natural" today is really a pale reflection of the 60s rebellion against fashion, combined with a slavish adherence to trompe l'oeil conventions.

Please don't misunderstand: I agree that the so-called natural look can be very pretty. I am not myself antinatural. But I regard the natural as just another artificial style, which doesn't deserve to be placed above others.

When all of civilization is artificial, what do we even mean by "natural"? For us human beings, civilization is as omnipresent as the air we breathe. There is nothing more natural (in the sense of "common") than artifice, and nothing

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more unnatural than the entirely natural (if by "natural" we mean unaffected by human design). Living as we do in the postmodern era, when all historical, ethnic, and ecological styles are available to us like frozen foods in a supermarket case, it is understandable that we contemporary Marie Antoinettes might wish to play at the pastoral, simple life from time to time. Hence the fashion in big-city apartments for *faux-naïf* decor: baskets, quilts, and unfinished wood, everything rough and primitive looking. Meanwhile, we want our beds to be nice and comfortable, with humidifiers on the night table. Well, why not? So long as we understand that the natural is a pose, an unreachable ideal, an aesthetic with certain built-in inconsistencies.

Glamour is the ability to re-create oneself as a mystery.

Take natural foods. Tofu is one of the most processed foods around. By the time it has gone through various stages, the protein is fairly denatured. There are health food advocates in North America who swear by papaya, although what could be more *un*natural than for someone in a temperate zone to be hooked on a tropical fruit? On the other hand, some natural food purists insist that you should eat only what grows in your locale. Given the available technologies of transportation and distribution, this too seems a puritanical and artificial stricture. Besides, the local may be no more pure, chemically speaking, than the faraway. Beneath the attraction of many food products that are advertised as "organically grown" lies the false hope of an alternative ecosystem, somehow untouched by the pollutants of air and water that are poisoning our planet.

In manners and conversation, to be natural implies to be honest, straightforward, easy, the same with servants as with kings. To me, honesty is as much a tone or stylistic assertion as it is a reality. The candid approach is itself an artifice, a mannerism. Starting sentences with phrases like "To be perfectly frank" and "Not to mince words" is a way of trying to win the audience's trust while preparing it for possibly bitter truths. As often as not, the revelation that follows such promised candor proves to be less than sensational. But it is the confiding, conversational tone established by such verbal gestures that in itself may be more important than what is finally admitted.

In my writing and my personal life, I not only try to appear honest, I actually try to *be* honest. But I'm always conscious that I have selected only a part of what I might have said. Just as when a lover asks in a quiet moment "What are you thinking?" and you pick a single strand of preoccupation to report amid all those swarming in your mind, you are both telling the truth and lying. It is inevitable: The speed of thought prevents each of us from truly being open with another, except at brief moments.

Art teaches us that the effect of the natural is a cunningly arranged fabrication. Degas said that if you want to create an air of truth in a picture, you must distort. The natural-sounding dialogue in an Elmore Leonard mystery or a Ray Carver story is the product of labored sweat, and miles from the vagaries of actual conversation transcribed on the page (to which any reader of the Watergate transcripts might attest).

As for the actual experience of being in nature, even if we trek to a place with no other human beings or manufactured objects around, we bring our own culture-conditioned response to the experience. We go to the Grand Canyon and see an Ansel Adams photograph. There is no question of achieving the natural; the natural is beyond us. What we need is to come to terms with the mixtures of artifice and nature. I too feel that sometimes artifice can go too far, can turn cloying and obnoxiously superficial. But the one thing artifice has going for it

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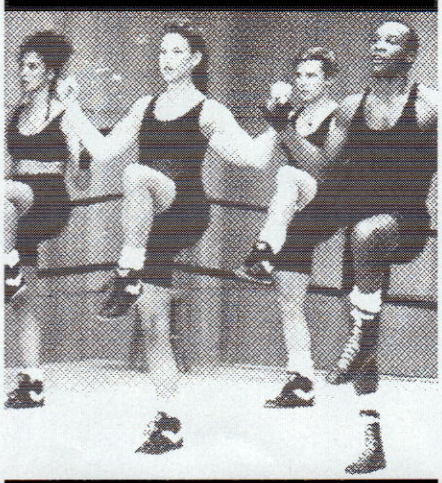

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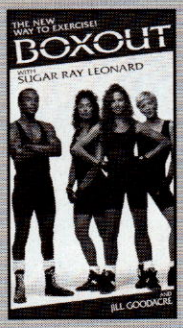

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is guilt: It knows the sins and acts it has committed. The problem with the natural is that its advocates are so easily seduced into self-righteousness.

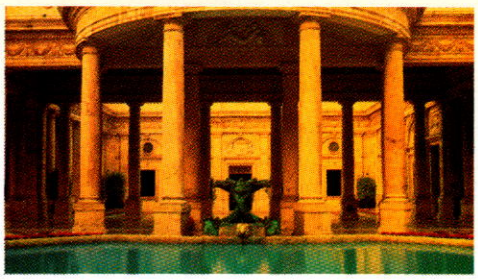
To return to the matter of costume, the elevation of blue jeans from a grubby, if utilitarian, work garment to the badge of the natural in leisurewear is another curious phenomenon. Blue jeans are made by petrochemical processes; so much for their naturalness. Both my parents were factory workers, and I grew up wearing dungarees out of necessity, until I was on my own and could afford something better. The blue jeans fad struck me as middle-class slumming. But whatever its embrace of the generically cheap working-class costume may have been at the start, fashion designers certainly turned the tables by building whole empires around designer-jean labels. Anne Hollander, in her book *Seeing Through Clothes,* wisely summed up the contradictions behind the frayed blue jeans look: "To justify and explain their adoption of various modes of nonfashion, women have often invoked the concept of comfort.... Jeans worn so tight that the labia majora are clearly molded, and the wearer has to lie down to get the zipper closed, cannot exactly be called physically comfortable; it is the image of comfort that is desirable, the look of wearing something sanctioned by the fashionable ideal of comfort. Trousers are actually no more physically comfortable than skirts, with a few exceptions."

In all fairness, I should address another argument that was—and still is—used against skirts, lipstick, and other signs of stylized femininity: the feminist point that it is degrading for a woman to turn herself into an object of desire for the male gaze. While jeans ultimately may not be more comfortable than skirts, they are more associated with masculinity and the enjoyment of greater freedom in the world. They also make the statement that one is a "natural woman," indifferent to finery. As far as liberation from the libidinous male gaze is concerned, however, that too began to change when jeans were cut to show off the exact curve of the rear end, in keeping with the fetishization of buttocks as the postmodern erogenous zone of choice. What sort of consciousness-raising statement do a tight T-shirt and jeans finally make? They package a woman's anatomy as explicitly as possible while stripping away her glamour.

The movies' attempt to glamorize the blue jeans look has generally fizzled. Who would prefer a bejeaned Teri Garr, JoBeth Williams, or Mary McDonnell rattling around the kitchen in *Close Encounters of the Third Kind* or *Poltergeist* or *Passion Fish* to a begowned Ava Gardner or Lana Turner—in spite of the fact that Ms. Garr and Ms. Williams are probably better actresses technique-wise than their predecessors? That they are clearly less glamorous may have less to do with comparative physical beauty than with changing conventions. Glamour is not beauty per se; glamour is artifice, aura, allure. It feeds on beauty, yes, but beyond that it requires the proper context: the right choices, lighting, night spot, companion. Glamour is a hard-won sophistication; it is not for teenagers. I should add that in certain feminist circles, the allure of a Dietrich or a Garbo—that ability to re-create oneself as a mystery—is seen as an empowerment or expansion of female potential rather than a diminution.

I admit that, as a man, I find it intensely flattering to be on the receiving end of that womanly effort to be glamorous. But I am willing to go to considerable bother in return, as is only fair. Nothing could be more artificial than to put on a tuxedo with studs, cummerbund, bow tie, the works. However, I've grown to like the ritual of squeezing into my monkey suit. A poet I know goes to formal parties wearing a tuxedo jacket and jeans, just to show off his "independence." To me, all he is showing is his dependence on the mores and approval of his absent bohemian pals.

Embrace artifice, I say. What have you got to lose? Besides which, the propriety and exactitude of formalwear perform later, when you get home, as an aphrodisiac in black-tie sex. There is nothing more fun than the crumbling of her gown and wrinkling of your boiled shirt, now that sartorial perfection no longer matters. Let the dry cleaner take care of it tomorrow. Such are the joys of artifice, mixed in with a little nature. ●



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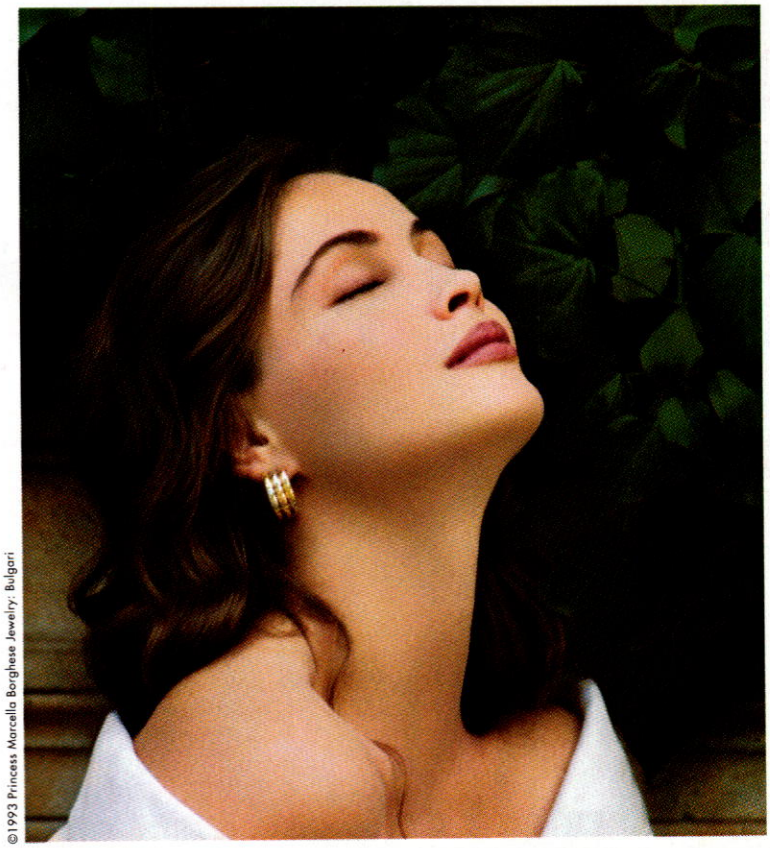

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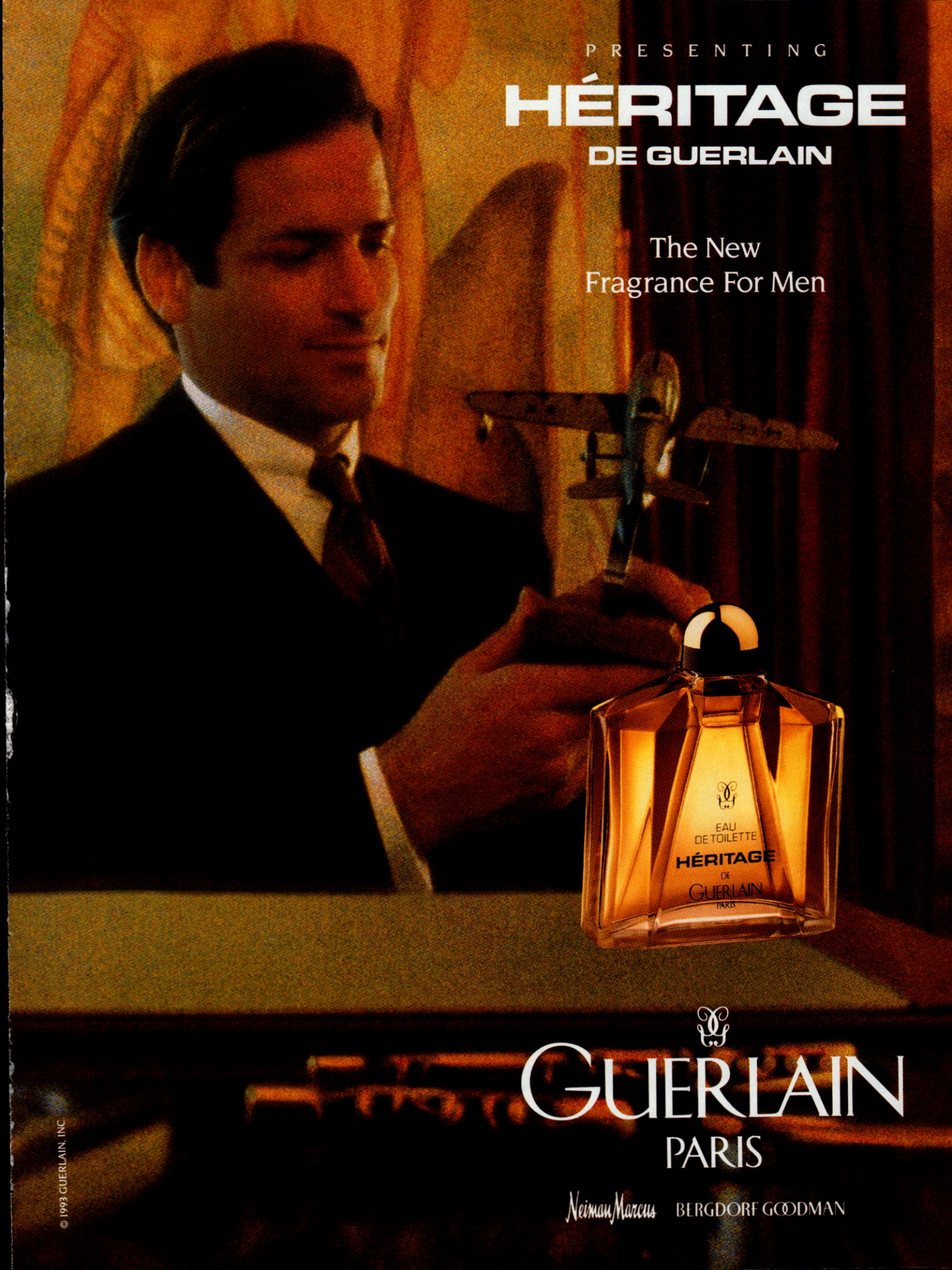
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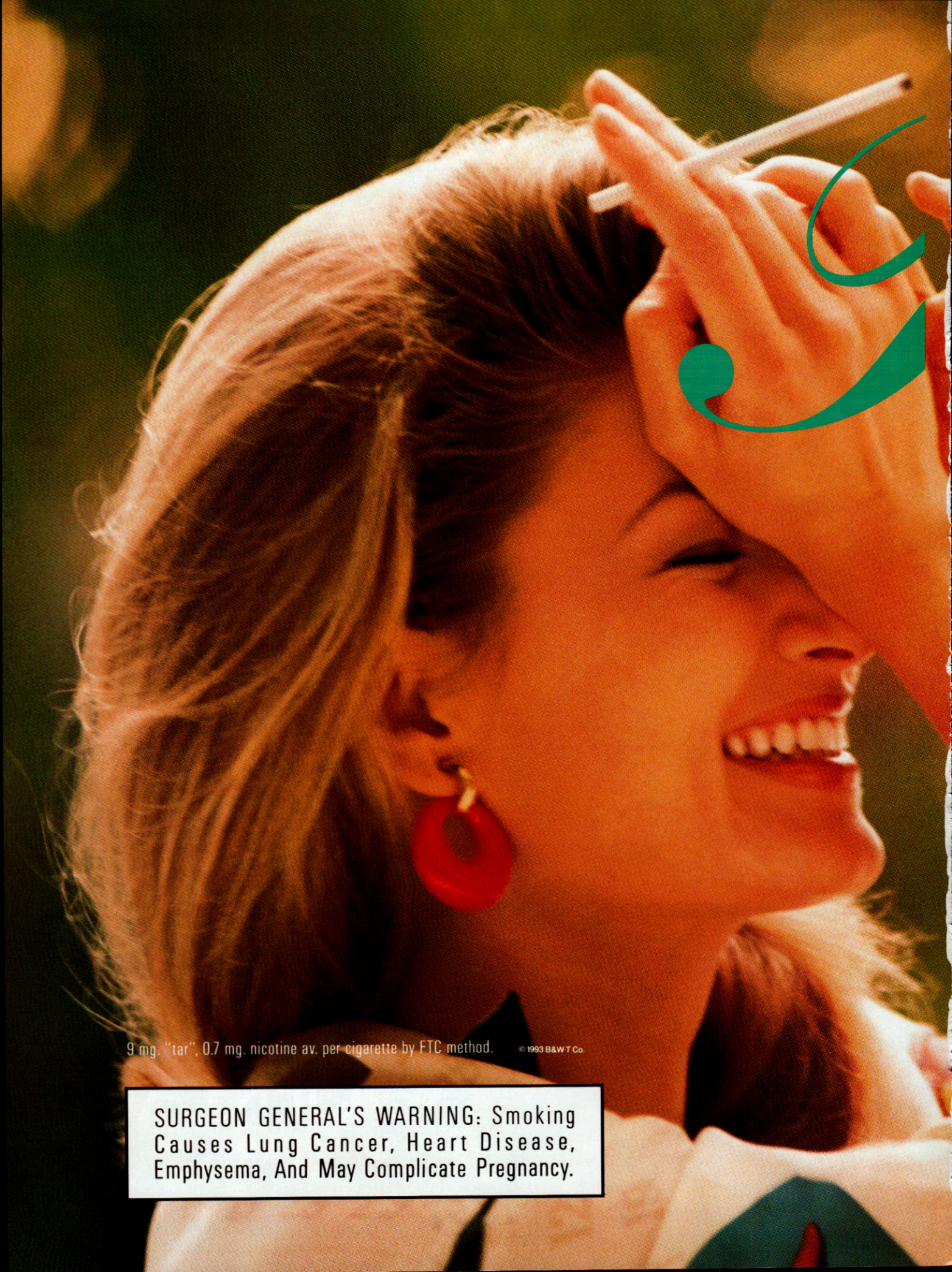
9 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method.
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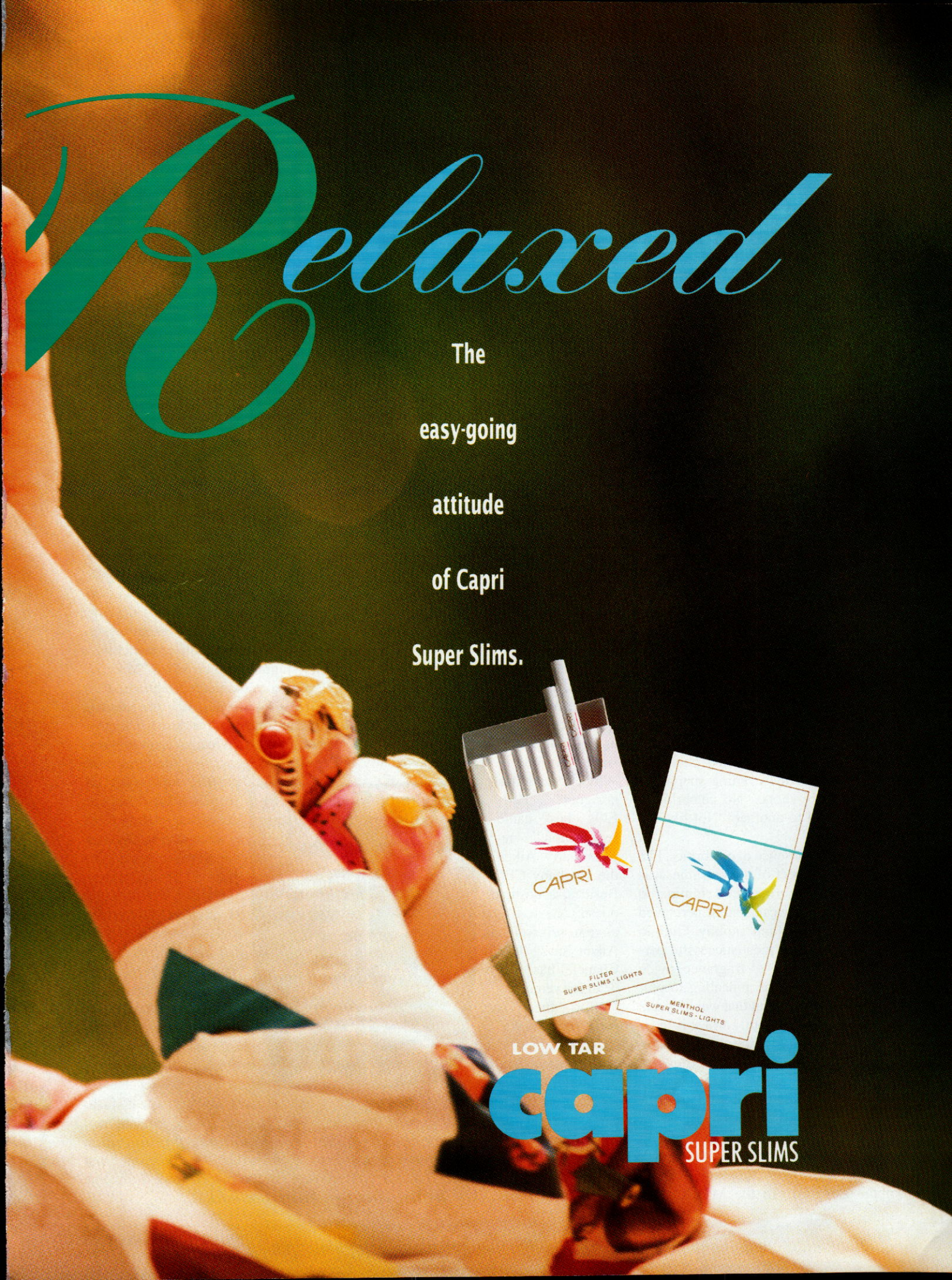
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.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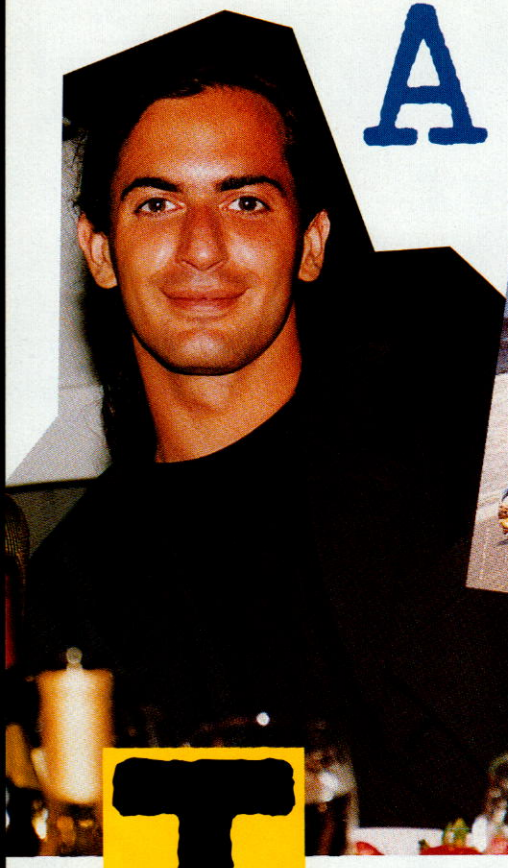
The
easy-going
attitude
of Capri
Super Slims.
CAPRI
FILTER
SUPER SLIMS · LIGHTS
CAPRI
MENTHOL
SUPER SLIMS · LIGHTS
LOW TAR
capri
SUPER SLIMS

A Scent Is Born



Designer Marc Jacobs, left, was supposed to be the creative juice for 360°. By the time the final ad was made, above, Jacobs was on his own.

What goes into creating a perfume? A good eye, a smart nose, and a sixth sense.

By Rebecca Johnson

It was windy down by the harbor that night, and the hairdos of guests waiting to board the ferry were getting tousled. "Get it?" one ponytailed man asked. "We're going to *Ellis* Island for the launch of a Perry *Ellis* perfume."

As the guests disembarked, photographers hired for the evening snapped a few desultory shots. "No celebrities," one observed to another. "Not like the Armani party."

In fact, the absence of celebrities, like every other aspect of the perfume, was intentional. Celebrities lend shimmer to an event, but they can also be perceived as elitist, selfish, and snobby. Giorgio Beverly Hills, the most successful perfume in the history of fragrance, made hundreds of millions appealing to precisely those values, but that was 12 years ago. Today greed is out, earnest is in.

For a perfume to be successful in the intensely competitive world of fragrance—where some 60 scents are launched every year and 90 percent of them fail—it is crucial that every aspect of the campaign, from the advertising to the public relations to the launch party, be sensitive to those slight shifts in the Zeitgeist. To the M.B.A.'s it's called "being on target"; to the designers whose names adorn the bottles it's called "personal vision." Where commerce and art meet in the $4-billion fragrance industry, conflict is inevitable, and commerce inevitably wins.

Coco Chanel was the first clothing designer to make a killing in the perfume business, and she's been widely imitated since then. But when Sanofi Beauté, a multinational fragrance and cosmetics company, chose Perry Ellis as the designer for its newest fragrance, some eyebrows arched skeptically. Why choose a dead designer? "Perry Ellis has name recognition," replies Larry Aiken, the company CEO. Besides, a designer doesn't have to be alive to sell well. As Aiken says, "Coco Chanel has been dead for years."

But there are some drawbacks. A dead designer can't give creative input to the bottle, to the scent. He can't publicize the perfume, and he can't invite his celebrity friends to the launch party. Without a designer, a scent is just the end result of marketing and focus groups.

That was where Marc Jacobs came in. Young, hip, scruffy-looking Marc Jacobs had been the designer in residence since 1988. He is a puckish, likable person, prone to pronouncements like "I'm very immature!" and iconoclastic clothing designs like jeweled Birkenstocks. Jacobs would essentially be the designer for this designer fragrance. If the first one was successful, there was even some talk of launching a men's fragrance, to be called "Marc."

And so commerce, embodied by Adrienne Fontanella, vice president of marketing and creative development for Sanofi, and Marc Jacobs went to work. They began by writing the "fragrance profile," a two-page adjective-laden document describing the type of woman who would wear the as-yet-unnamed fragrance. "She is," it read, "very aware of the latest in popular culture. She is also involved with social and societal issues, but without being grim or schoolmarmish."

Clearly Fontanella—a thirtyish former investment banker who is well aerobicized, wears her hair in a chic helmet hairdo, and dresses in the latest fashions—saw herself as the kind of woman who would buy this fragrance. She even wrote "Works out, but smokes" in the margin of a draft. She works out. She smokes.

Name Search

THEY CONSIDERED	BUT IT WAS TOO
Spirit	Unhip
Irreverent	Anti-Quayle (or against standard values)
Dot	Small
I am	Reminiscent of Me, another fragrance
Catalyst	Nonfeminine
Attitude	Minority street lingo

LEFT: ERIC T. MICHAELSON

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What is it, after all, that makes one scent better than another?

The brief was sent to 18 essential-oil houses, where perfumers create scents based on the positioning described in the profile. Each company then submitted three potential perfumes, each of which was given a working name. Fontanella and Ann Gottlieb, a fragrance consultant hired for the project, narrowed the number down to six companies, then three, and finally one.

As much as perfume has evolved into a serious corporate endeavor filled with research, focus groups, and talk of target audiences and market segmentation, the meetings between perfumers and clients are a constant reminder that smell is ultimately the most private and personal of all the senses. What is it, after all, that makes one scent better than another?

For the essential-oil houses vying for the Perry Ellis account, the answer to that question was simple: whatever the client wants. Figuring out what that is, is not always so easy, and one company can easily spend thousands of dollars modifying one scent up to 40 times only to have the client choose another fragrance at the last minute. "Victoire," the working name of a sweet, fruity scent created by Firmenich, an international essential-oil house, was one such fragrance that came close to being elected.

But for the fragrance maker, the process can be frustrating since the client keeps crucial details, like the packaging and advertising, close to the vest for competitive reasons.

"I can't tell you the name," Fontanella told the Firmenich creative people who flew to New York to further cultivate their contender, "but I will tell you two lines we're thinking about: 'The World According to You' and 'An Orbit of Desire.' What we're looking for is something new. The kind of new that makes you walk in and ask 'What is it?' But we're also looking for something classic. Remember, this *is* a designer fragrance." Fontanella went on, "The weighted glass on the bottle we've chosen is very expensive. But we need to keep it commercial. Right now Victoire is a little too sweet at the top. It doesn't have the distinctiveness I need. We need something traditional but new."

Traditional but new. The men looked flummoxed by the contradiction, but perhaps the latest version of Victoire would fit the bill. Gottlieb, who had "skin," an unfragranced forearm, sprayed it on her arm. She smelled it and paused. "It needs a little more mystery," she said. "It's too floral." She smelled again. "Now wait, I smell something fishy."

"I think it's fresh and fruity," the Firmenich perfumer said, defending his creation.

Fontanella leaned back in her chair. "Do you think fruity is the trend right now?"

"Yes," he answered.

"In that case, do you think there will be overkill by the time we come out?"

He looked confused.

Gottlieb jumped in. "The reality of the marketplace is that if you are too far out there, with a fragrance that is too unusual, nobody will buy it."

"Of the top ten fragrances," Fontanella continued, "does this smell like any of them?"

The man from Firmenich paused. He is a perfumer, not a businessman. "Realities?"

"That's not in the top ten," Fontanella answered.

"Escape?"

"What's different between this and Escape?"

"This is warmer, lighter."

Gottlieb came to his defense. "I think you're trying to do a difficult thing here because on the one hand you've got a trendy designer...."

"No!" Fontanella interrupted. "Marc Jacobs may be trendy, but that doesn't mean Perry Ellis is. He's traditional."

At that point, Barry Young, Firmenich's vice president of fine fragrance sales, decided to jump into the fray. "How is White Diamonds [Elizabeth Taylor's perfume] doing?"

"Very well," Fontanella answered.

"But it's a floral, and I don't hear you asking for a floral. So you see, on the one hand you want commercial, but on the other hand you object to the sweetness. With all due respect, sweetness is commercial."

However, contradicting the client is not commercial. It was tense for a moment, until Young switched to a more conciliatory tone. "You're going to see big changes in Victoire," he promised Fontanella. "That's why we're here."

However big the changes were, they were not big enough. Several months later Firmenich's rival, International Flavors and Fragrances, sent over Cool Wind, a scent developed by the company's star nose, Sophia Grojsman, a Russian-born immigrant whom Fontanella calls "the most brilliant perfumer in the world." Grojsman entered the Perry Ellis fragrance competition late in the game. By the time she outlined a formula, she had the distinct advantage of seeing the finished bottle. "It's one thing to read a profile," says Grojsman. "It's another thing to see the bottle. When I saw the packaging, I felt right away that this fragrance had to have an unusual, bright, see-through airiness to it."

There was certainly something un-

Bottled Secrets

This is an example of some of the costs of a typical high-end bottle of fragrance. The fragrance now sells for $48.

Package Secrets	
Bottom Label	$.01
Shipper	.03
Folding Carton	.40
Liner	.12
Liner Tube	.62

DAVID COOK

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usual in Grojsman's first versions, but it was not entirely pleasant. Gottlieb, however, felt she was onto something and worked with her until they got it right. By using *iffusion,* a recently developed technology that calibrates how smells affect moods, along with some sophisticated principles of aromatherapy, Grojsman had constructed a complex fragrance using accords of fruit, which Grojsman calls a "soda-cream note," and a new blue rose. After 2½ months of work, it evolved into an original floral, fruity, musky fragrance that everyone liked.

By late January 1992, "everyone" did not include Marc Jacobs. It had become clear that Jacobs's vision of the perfume did not meld with Sanofi's. Take the name. Sanofi considered hundreds of names, making lists of positives and negatives associated with each, but the one Jacobs preferred was "Nothing."

Larry Aiken flatly dismissed that choice. "The most important thing," he says, "is for the name not to be objectionable." "Nothing," with its antiestablishment connotations, appealed to Jacobs's sense of the absurd, which he was, at that very moment, plying on the runway by putting models in couture clothing designed to look like Salvation Army castoffs, but Aiken was not amused. He chose 360° because it went with the round bottle and it was genderless—in a year they could easily release a men's fragrance with the same name (just in case the "Marc" idea didn't work out).

Jacobs and Sanofi agreed easily on the plain glass bottle for the fragrance, but the cap proved to be a point of contention between them. "I'm having a problem with this," Jacobs said when presented with the cap designs of a freelance packaging consultant. "I feel like I'm in a hardware store. It's too *Jetsons.* I want plain. Now all I see is a cap."

"But, Marc," Fontanella objected, "when I look at everything you do, it's not plain. Besides, the mainstream consumer sees simple and thinks 'Oh, they couldn't do anything creative.'"

"Oh, I hate the mainstream consumer!" Jacobs said, laughing.

Mouthing contempt for the mainstream consumer was the equivalent of heresy at the corporate headquarters of Sanofi. One day Aiken dropped by Fontanella's office to tell her something about scheduling. "Marc's not going to like that," she answered. "Look," Aiken answered, "we just want him to get up in six months and say, 'The reason it's called 360° is that circles have always been important in my life.'"

The ad campaign, along with its tag line ("Life is how you change it"), is an example of cosmetics advertising that promises that life will be better if you just buy this product. But it also has a New Age, 90s-style optimism, suggesting that people do have power over their destiny. "My model," says the author, A. G. Britton, "was the Nike slogan—Just Do It." She considered one other possibility, "Behind every classic there's a revolution," but she worried that it would seem too fashiony, or political. Of course, the real meaning of 360° is that wherever you begin, that's where you end, which happens to be the opposite of change. But it's never a good idea to be too literal in the perfume business.

Smell is ultimately the most private and personal of all the senses.

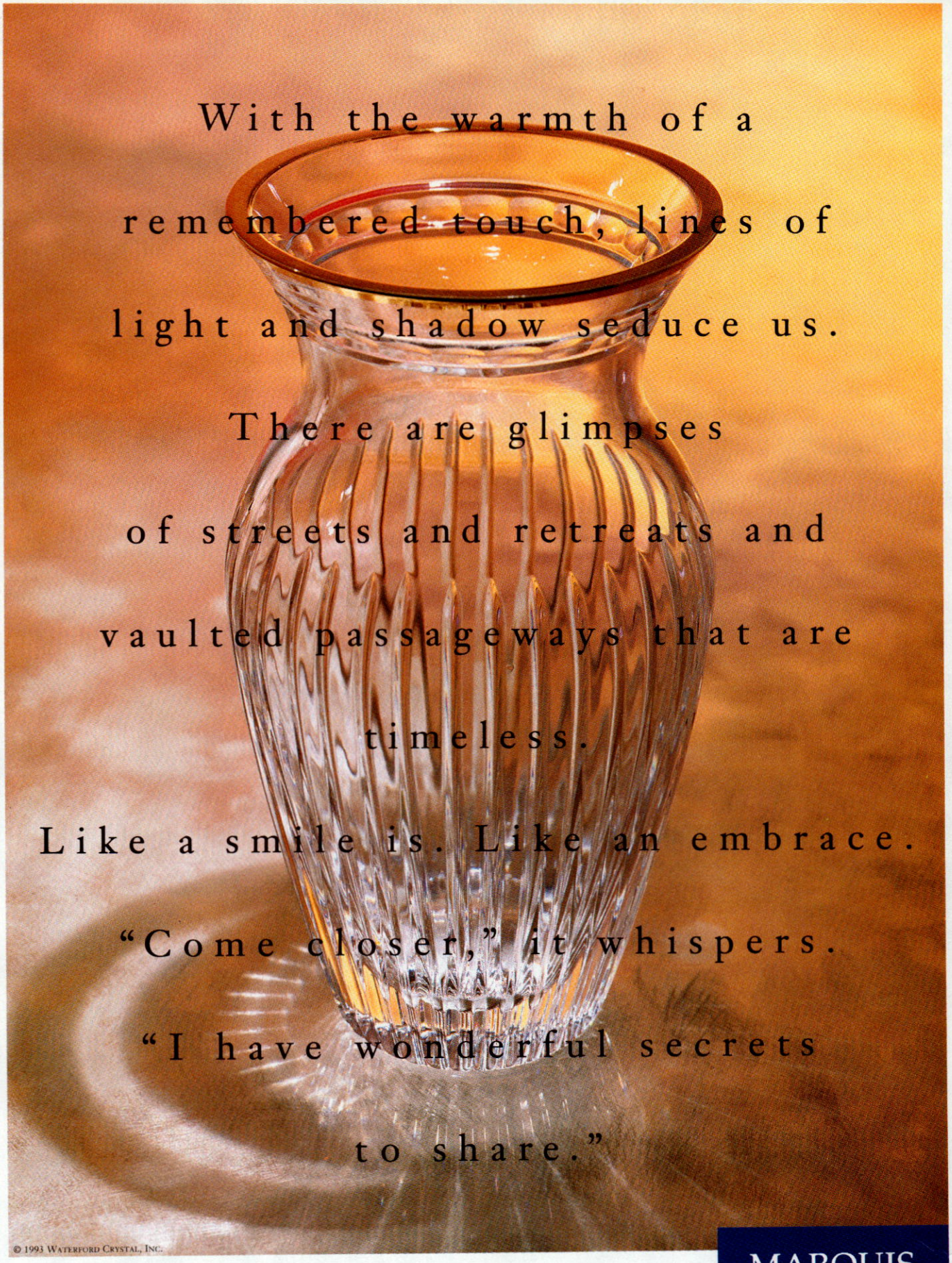
Sex, which almost always greases the wheels of capitalism, is remarkably absent from the advertising for 360°. In the TV ad the model is awakened by a small boy on a white sand beach. He gives her the 360° perfume bottle. She opens it, a butterfly (it's mechanical) escapes, and the boy runs down the beach. The background music rises and a voice purrs, "Life is how you change it." It's shameless schmaltz, but it works.

Often a perfumer will be influenced by a bottle, according to "nose" Sophia Grojsman, right, who created 360°.

A month after Larry Aiken declared the importance of circles, Perry Ellis International made an announcement that shocked the fashion world: It was getting out of the signature-designer business. Marc Jacobs, the darling of the downtown demimonde, the youngest designer ever to receive the coveted CFDA (Council of Fashion Designers of America) designer of the year award, would no longer be the Perry Ellis designer. To the outside world, their divorce looked like a direct result of grunge, a trend that appalled the fashion press so deeply that many wore "Grunge is ghastly" buttons at the collections last spring. Yet according to Claudia Thomas, president of Perry Ellis International, grunge had nothing to do with it. "I honestly believe that Marc should be independent," she said.

Jacobs has kept some ties with Perry Ellis (the company's backing him in his new venture), but his work on 360° is done. "We were pleased that we were far enough along in the process to have absorbed and extracted Marc's creativity," said Aiken of his departure. "Of course, the secret is to make creativity commercial." Then he explained why Sanofi chose to make the bottle round. "Marc told us," he said, "that spheres had always been important in his life." ●

DAVID STESNER


With the warmth of a
remembered touch, lines of
light and shadow seduce us.
There are glimpses
of streets and retreats and
vaulted passageways that are
timeless.
Like a smile is. Like an embrace.
"Come closer," it whispers.
"I have wonderful secrets
to share."

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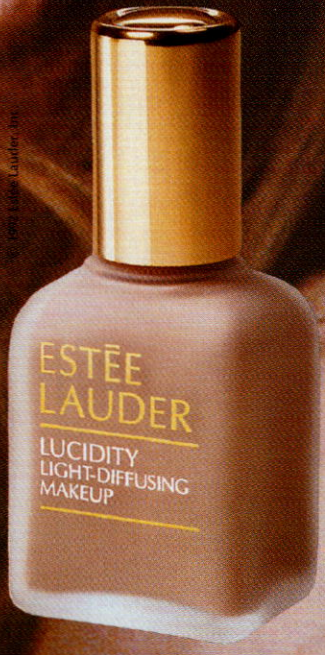

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ESTĒE LAUDER

allure

BEAUTY and the Beat

"The real issue is what feminism has done to men.... I have to tell you, for a man to come home to a woman like me is not easy. If I had to come home to a husband like me I'd just want to go to sleep."—producer Dawn Steel, in the New York Times

●

Family Values: Trend watchers who've pointed out baby boomers buying upscale station wagons have thus far missed pointing out that drug dealers have also taken a shine to nerdy cars. But who's gonna be fooled by **a Volvo with tinted glass and Sensurround?**

●

Painted Women: Temptu is the Manhattan company that made stylish temporary tattoos for the fashion set back when every model-actress-socialite was sporting Chanel biker boots and posing on a Harley. Now that we've gone from depraved to demure, Temptu has responded with the first nonsmudging, waterproof cosmetic beauty mark. Available in two shades of brown, les mouches are packaged with a fistful of applicators that look like sharpened Q-Tips and come in an antique-y Band-Aid-type tin with a 1940s pinup on one side. The $15 price also buys you a brochure explaining the semiotics of beauty marks through the ages. Color me stupefied.

●

Sister, Can You Spare a Paradigm? If *Elle* is a woman, as the magazine's advertising posits, then *Top Mod'Elle,* an *Elle* spin-off, must be—you guessed it—a model! The new magazine, which debuts next spring, will devote each issue to a model whose career *Elle* helped launch. We all know that **models are the artistes of the 90s,** but does the world crave a Claudia Schiffer monograph? Time will tell. Meanwhile, the French should leave bad puns to the English.

●

What about a virtual reality system that allows you to imagine you're pretty?

●

Fat Attack I: Anyone who's ever been to Weight Watchers knows all about **the weigh-ins before each meeting** and the kind of requisite recordkeeping that would make an actuary dizzy. But what about the part-time Weight Watchers group leader who claims she lost her job because she was pregnant and her employers believed she was gaining too much weight? Did they say Weight Watchers—or Big Brother?

●

Fat Attack II: We're all familiar with the fatal attraction of devil's food cake, but when an entire refrigerator turns diabolical, trouble ensues. And there you have the plot of a new video-store offering, The Refrigerator, the saga of a young midwestern couple who move to Manhattan and confront an army of appliances run amok, from a hungry wastebasket to a carnivorous Cuisinart. What could be more horrifying—other than the service at some of New York's trendy boîtes.

●

Gag Orders: If they can ban **smoking in restaurants,** why can't they ban cellular phones?

●

"What surprised me the most about Hollywood was that celebrity had nothing to do with glamour. It was just mediocrity—no interesting conversations—they were all perfectly happy to sit and watch Wheel of Fortune and eat a frozen Mexican dinner."—novelist Susanna Moore, in W

BY TRACY YOUNG

BAD Habits

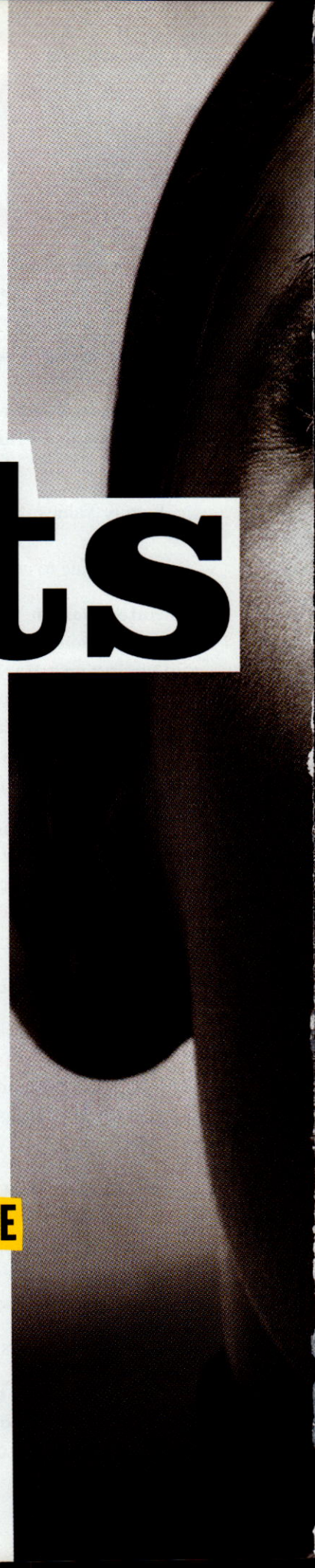
Beauty is as beauty does. No kidding. Twenty-five habits that are ruining your looks.

By Jeannie Ralston

First things first: We've been there. We've squeezed at our faces, we've bitten our nails—always with a sense of profound guilt. It's important you know this so you don't think we're scolding here. Scolding implies that the scolder is superior, wiser than the scoldee, and it's our true belief that no one over 12 should ever be scolded (with the exception of Shannen Doherty, but that's a different story).

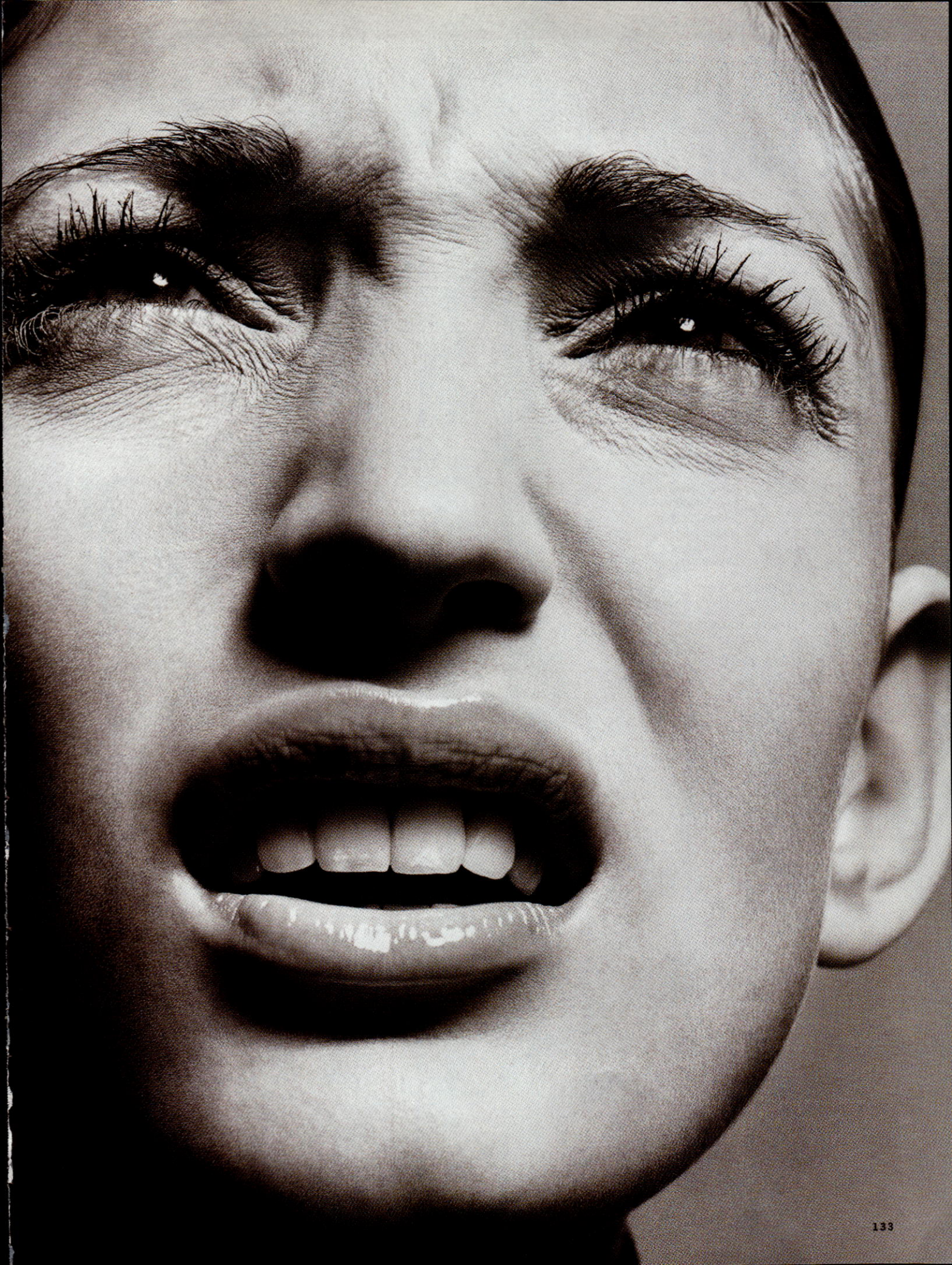
Instead, think of these 25 pieces of advice as gentle reminders, as guidelines, as suggestions. Think of them as challenges for those who didn't listen to their mothers then and don't listen to their doctors now and who are probably going to end up looking like a *T. rex* when they're 45 and who will never keep a man if they don't watch it and whose eyes are going to freeze that way if they don't stop crossing them. But never, never think of them as scolding.

PHOTOGRAPHED BY MICHAEL THOMPSON



EYE TROUBLE

If nature isn't providing wrinkles fast enough, squinting all day will speed up the process. For sure. These pages: Hair, Danilo for Pierre Michel, the Plaza; makeup, James Kaliardos for M.A.C.; manicure, Sheril Bailey.



BAD TO THE BONE

1. Slouching. "Stand up straight" is surely found in the index of some mothering book under the heading "Annoying commands to use the rest of your daughter's life in place of a greeting." Slouching, of course, is not a good thing, but it may not be as bad as our mothers always warned us. "Patients come to my office and ask, 'Am I going to be a little old lady who is all hunched over?' That probably brings most people in to see us," says Wendell Erwin, clinical professor of orthopedics at Baylor College of Medicine in Houston. "I say no, those ladies have osteoporosis. But how we sit and stand do affect the overall health of the back and spine." Slouching can lead to pain in the back. "People might slouch because they had been told over and over not to slouch by their parents" and do it in defiance and to assert their individuality, says Joseph Cassius, a clinical psychologist and body-language authority in Memphis. "Or they could be people who don't have enough energy to hold themselves up, or it could reflect a lack of pride, or it could be a symptom of depression." None of which would figure in a list of "Top Ten Impressions You'd Like to Make."

2. Cracking your knuckles. The Mafia-thug look has never really caught on, but that hasn't inhibited avid joint poppers. A recent study, however, has found that "habitual knuckle cracking results in functional hand impairment" and in hand swelling, which is OK if you want to wear a bigger ring size than your partner. And then there are the negative connotations. "Habitual knuckle cracking," says the report, "was associated with manual labor, biting of the nails, smoking, and drinking alcohol." Also, there's the fact that it tends to get on the nerves of people around you. "Cracking knuckles is an anal behavior," says Cassius, "a way of aggravating people that kids learn when they're little and that some people continue to do." Real cute.

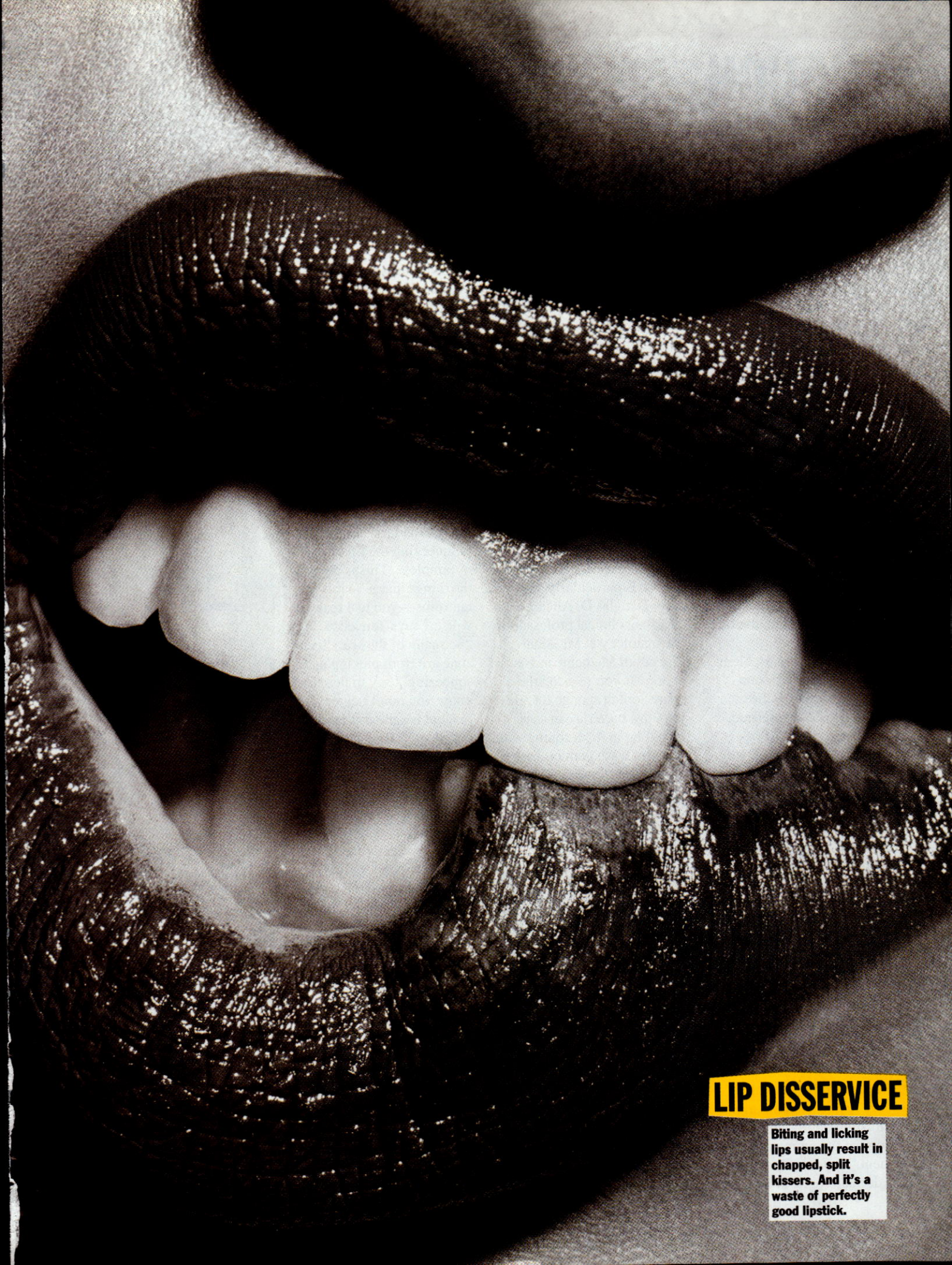
SLOUCH CHIC

Walking around like this could lead to back pain. And it might also indicate you're in a rotten mood when you're not. Liza Bruce dress. Walter Steiger shoes. Details, see Credits page.

OUT TO MUNCH

3. Snacking. No one has to tell you that a slice of banana bread before *Nightline* or a chunk of fresh mozzarella at midnight is a dieting sin of the highest order. But we'll tell you anyway. Even Liz Taylor—not known for her self-control—rants on about what she calls "grabble-snapping" in her book *Elizabeth Takes Off.* Miss Liz actually confesses to sneaking celery and carrot sticks into movie theaters to help her resist buttered popcorn.

She's on the right track. Stick to three distinct meals, and resort to rabbit fodder only if willpower fails you. "People who skip breakfast tend to eat more later in the day," writes Steven Jonas in his book *Take Control of Your Weight.* "The long period from last night's dinner to today's lunch will leave you without energy. Your compensation for this may be a late-morning coffee and doughnut."



LIP DISSERVICE

Biting and licking lips usually result in chapped, split kissers. And it's a waste of perfectly good lipstick.

ENOUGH ALREADY

4. Overmoisturizing. Let's face it, we're a nation that doesn't know when to quit. Just look at the national debt, ultramarathons, Ross Perot, and Suzanne Somers. And in our daily lives, we're probably least able to draw the line when using moisturizers. At least twice a day, many of us slather on enough goop to ice a cake, believing we deserve halos over our heads. "A lot of people think they must use a moisturizer all the time, and they pick a heavy-duty moisturizer that clogs up their pores," says Brad Katchen, a dermatologist with Beth Israel Medical Center in New York. "They can end up with milia, little white bumps on the cheeks and other places on the face."

You'll see most overmoisturizing problems in the infamous T-zone (beauty-speak for the area made up of the forehead, nose, and chin). "If you're 100 years old, you don't need moisturizers around your nose," says Nia Terezakis, clinical professor of dermatology at Tulane Medical School. Use a non-oil-based moisturizer, and go easy on the stuff, especially in that T-zone.

5. Licking your lips. Leave this one to the B-movie starlets who keep the gesture in their repertoire to oh-so-deftly suggest availability. Constant moistening of the kisser causes chapping and splitting, particularly in the winter. "A lot of people feel that if their mouth is very dry, it will help to put moisture on it—and it feels good at the moment you lick them," says Emily F. Bloom, a dermatologist in Beverly Hills. "But as soon as they dry out, they're drier than if you'd left them alone. Then you get into a vicious cycle where you want to lick them again." If you're a licker, keep lip moisturizer with you at all times, and every time you get the urge to slurp, resort to Blistik instead.

6. Excessive exfoliation. The face really has nothing in common with a bathtub, but that's not what you'd think by the way people scour away at it. "I think people feel they have to do something to scrub off dead skin cells," says Katchen. But putting too much muscle into scrubbing or using an abrasive, gritty exfoliator too often can lead to increased dryness and irritate the skin, especially if you apply a toner or an astringent afterward. "That can leave your face blotchy," says Katchen. Overusing a loofah is particularly naughty, says Douglas D. Altchek, assistant clinical professor of dermatology at Mt. Sinai School of Medicine in New York. "If you're using the same loofah sponge for a few months, bacteria can start dwelling in it." Rubbing with a warm washcloth is about as tough as you need to get with facial cells. And if you feel you must go for something stronger, stick to a once-a-week shedding.

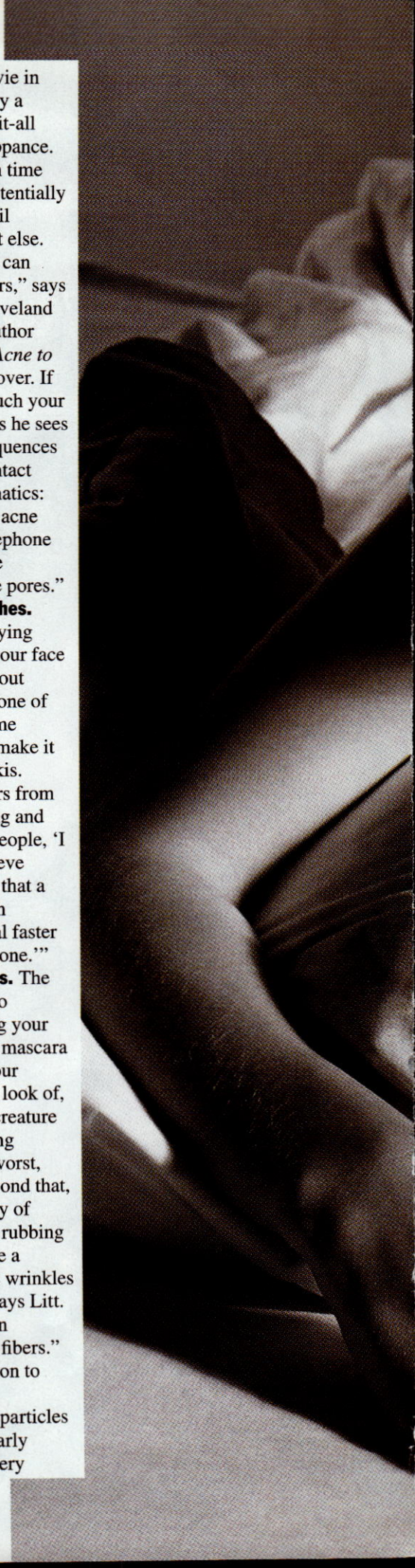
HANDS OFF

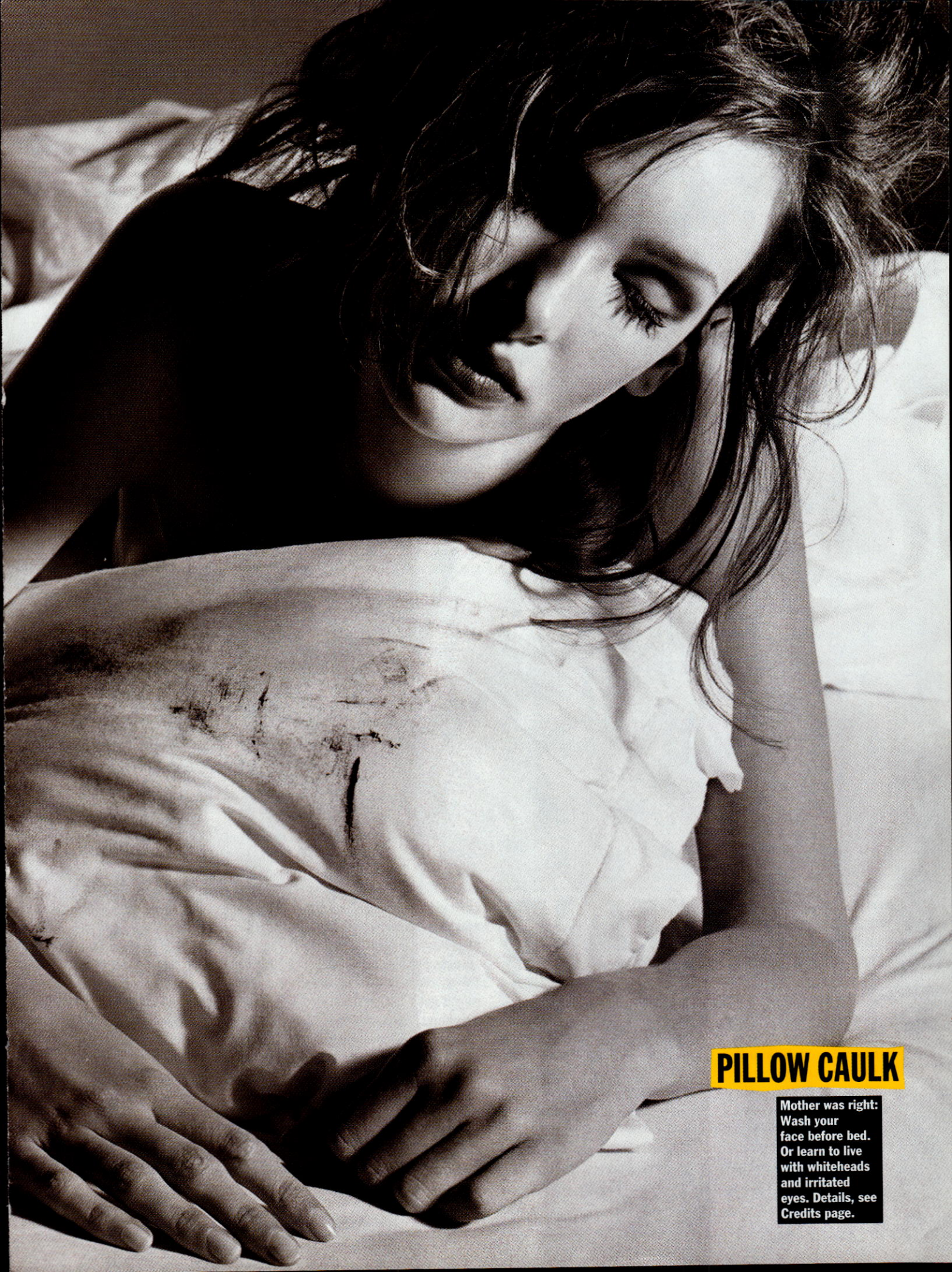
7. Touching your face. For many people, trying to go even 15 minutes without touching the face—leaning on a hand, putting a fist to the chin—is like Tom Cruise trying to make a movie in which he doesn't play a young, cocky know-it-all who gets his comeuppance. Impossible. But each time you touch, you're potentially depositing dirt and oil and who knows what else. "Touching your face can cause zits and goobers," says Jerome Z. Litt, a Cleveland dermatologist and author of *Your Skin: From Acne to Zits.* "Germs are all over. If you don't need to touch your face, don't." Litt says he sees the damaging consequences of too much face contact on women phone fanatics: "They get one-sided acne from holding the telephone on the left side of the face—it clogs up the pores."

8. Picking at blemishes. Even worse than playing touchie-feelie with your face is squeezing the life out of pimples. "This is one of the things that give me tantrums—you just make it worse," says Terezakis. "So many of the scars from acne are from picking and squeezing. I say to people, 'I know you don't believe me, but it's the truth that a pimple will heal with less scarring and heal faster if you just leave it alone.'"

9. Rubbing your eyes. The obvious reason not to go around massaging your eyeballs is that your mascara will end up under your eyes, giving you the look of, at best, a nocturnal creature who is fond of raiding garbage cans or, at worst, Courtney Love. Beyond that, there's the possibility of wrinkles. "Constant rubbing of the eyes may have a tendency to produce wrinkles on the lower lids," says Litt. "It could break down collagen and elastic fibers."

The medical reason to keep your paws off your peepers is that particles of makeup, particularly mascara and shimmery




PILLOW CAULK
Mother was right: Wash your face before bed. Or learn to live with whiteheads and irritated eyes. Details, see Credits page.

SNACK-HAPPY

Unless it's rabbit food, those snacks are the road to ruin. In the area of the hips, probably. Hanes T-shirt. Details, see Credits page.

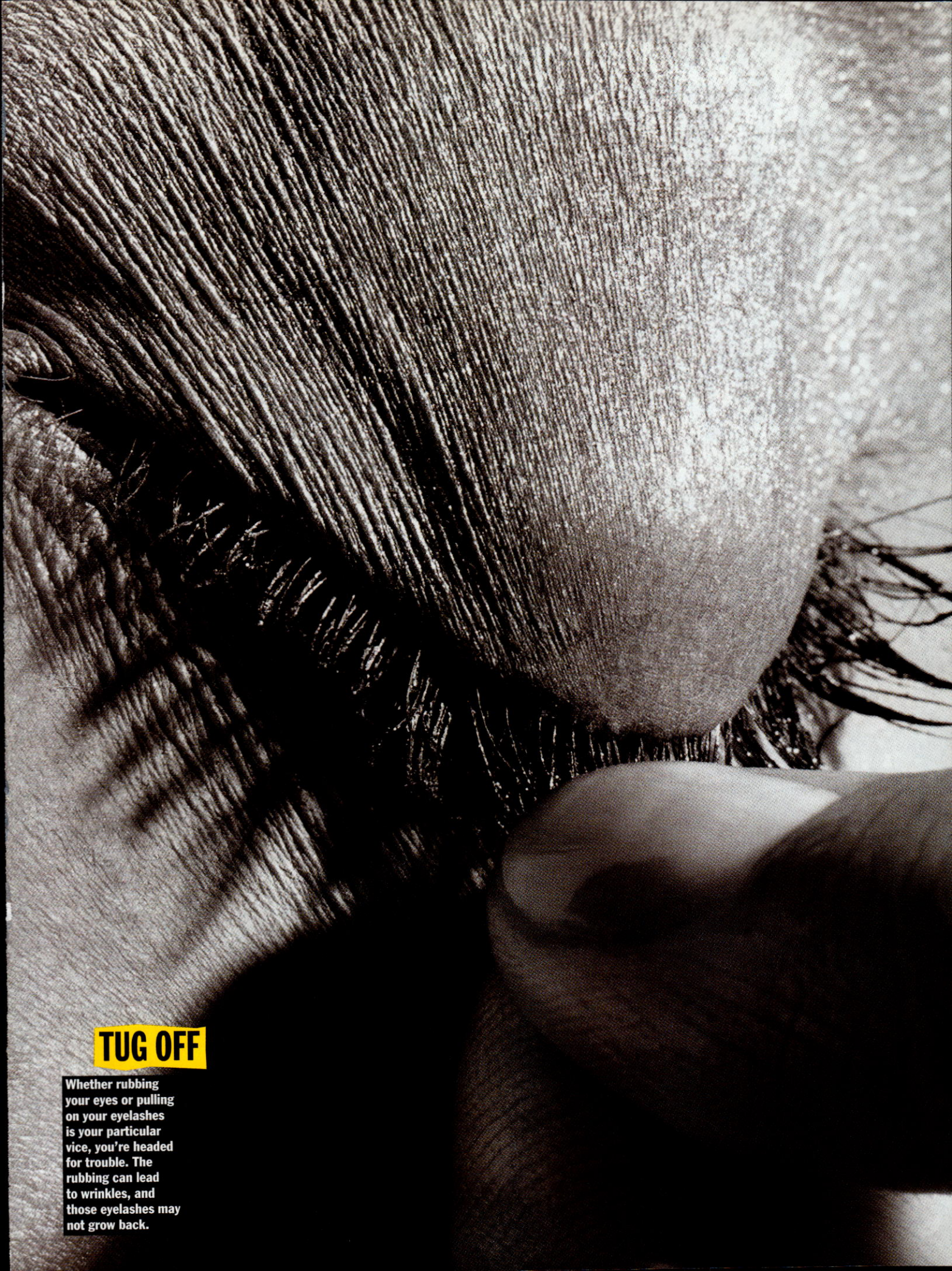
pearlescent eye shadow, can scratch the eyeballs. And then there's the risk of a viral or bacterial infection.

"You get pinkeye when you have hand contact with someone who has pinkeye and has been rubbing his or her eyes," says Bloom. "Then you touch your eyes and you get it." If you have something in your eye or if you have tired eyes, the safest way of finding relief, she says, is using a saline solution or artificial tears.

HAIR RAISING

10. Playing with your hair. Playing with hair is an obsessive, stress-related (what isn't these days?) disorder that is known as trichotillomania. Victims include nice girls who only casually twirl their locks and those who are more aggressive, literally pulling strands out by the roots. "With some twirling, you might get a little bit of breakage," says Altchek. "If you pull hard enough, you could cause damage at the roots, and in some cases you see geometric patterns of baldness—a square patch, for example, at the top of the head." A cousin of hair pulling is yanking at eyebrows and eyelashes, which could leave the practitioner with an unintentional and permanent Kristen McMenamy look. "It can result in total hair loss in those areas," says Altchek. "Eyebrows and eyelashes may or may not grow back." Many people just need to be made aware of their hair-tugging tendencies, since they do it unconsciously.

11. Using too many hair products. Shampoo. Conditioner. Mousse. Gel. *(continued on page 194)*

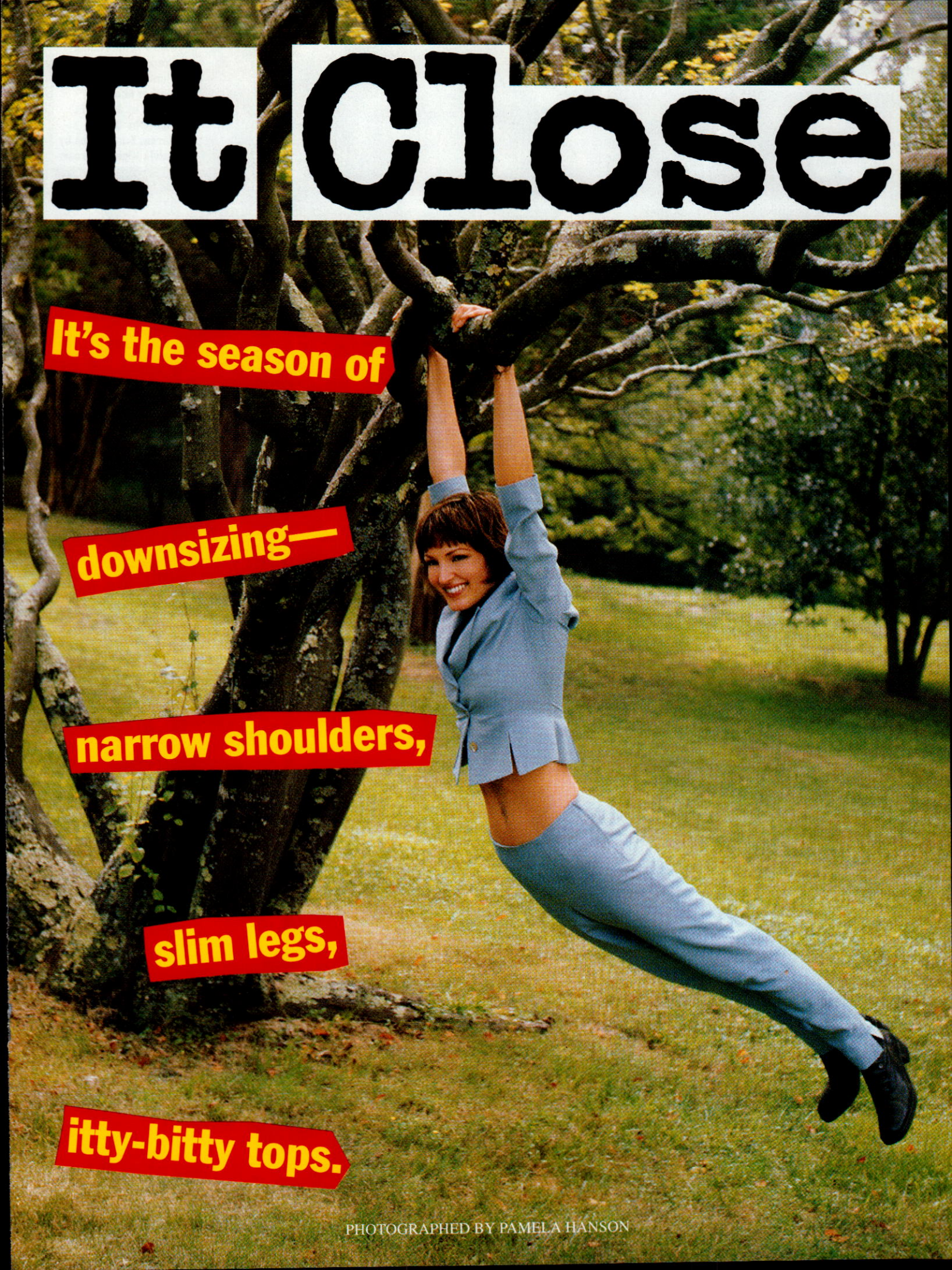


TUG OFF

Whether rubbing your eyes or pulling on your eyelashes is your particular vice, you're headed for trouble. The rubbing can lead to wrinkles, and those eyelashes may not grow back.

Cutting

This page: Jacket with chain closure, by Karl Lagerfeld for Chanel, has a lean, narrow fit. Boots by DKNY Shoes. Tights by Donna Karan. Children's Fruit of the Loom T-shirt. Opposite page: Pantsuit by Future Ozbek. Boots by Calvin Klein Footwear. These pages: Hair, Thomas McKiver for Bumble + Bumble, N.Y.C.; makeup, Denise Markey for the Stephen Knoll Salon, N.Y.C. Details, see Credits page.


It Close
It's the season of
downsizing—
narrow shoulders,
slim legs,
itty-bitty tops.
PHOTOGRAPHED BY PAMELA HANSON

Micro proportions: Cropped wool-blend cardigan and leather short shorts by Agnès B. Tights by Donna Karan. Sunglasses by Calvin Klein Eyewear.

The old way of wearing leggings—with a big, barrel-size sweater—has been streamlined. Washed-cashmere pullover by Calvin Klein. Galoshes by Miller's Harness. Tights by CK Calvin Klein Hosiery. Details, see Credits page.

No more swimming in huge clothes. The new fit hugs the body.

Forget the power profile—the new shoulder is as soft as a sylph's. Washed-linen gauze dress by Flyte Ostell. Lycra top by Xuly-Bët. Rubber riding boots by Miller's Harness. Silver ID necklace by Ralph Lauren Jewelry Collection.

The clothes have the shrunken look of last year's school uniform, as if the wearer had been suddenly caught in a growth spurt. Navy children's cardigan by TSE Cashmere. Stretch sailor pants by Plein Sud. Boots by Calvin Klein Footwear. Details, see Credits page.

The flat-out best gels, cuts, and shampoos for women who want to pump up the volume.

Women cursed with wet-blanket, weeping willow hair will do anything to liven it up. Two ways *not* to let body go to your head: Yanking with a fine-tooth comb and using a hot iron. This page: Top and PVC trousers by Jean Colonna. Opposite page: Wool gabardine pants and jersey top by Helmut Lang. These pages: Hair, Drew Jarrett for Vidal Sassoon; makeup, Tracey Gray for Gray's Salon, N.Y.C. Details, see Credits page.

PHOTOGRAPHED BY MARK BORTHWICK

HAIR RAISERS

Nothing Flat

Nine ways to fight deflation and liven up limp, lazy locks.

KMS NPR 2000 Finishing Rinse
L'Oréal Light Step No-Rinse Conditioner and Bodifier
Redken CAT Styling Gel
Vavoom! Volumizing Foam
Aveda Volumizing Tonic
Phytovolume Actif by Phytothérathrie
Sebastian Potion 9
Zotos Bain de Terre Mint Balm Sculpting Spray Gel
Paul Mitchell Fast Drying Sculpting Spray

By Lindsy Van Gelder

Somewhere south of Marge Simpson and north of Sinéad O'Connor lies the typical Ideal Female Hair Height. Some lucky souls are born with hair that's full-bodied and effortlessly poufy. But then there are those of us who practically have to send our hair to assertiveness training to make it stand up for itself.

The cure for flat hair begins with the right cut, according to Rike Marotto of the Rike Marotto Salon at the Meet Me in Miami boutique in South Beach. "I recommend a shorter line, because once the hair hits the shoulders, it separates and you start losing volume and the illusion of thickness," he says. Marotto also tries to find the natural growth pattern on the scalp and then direct the hair the opposite way—parting it on the "wrong" side, for instance, so that "the resistance and tension lift it a little at the roots."

The traditional Rx for limp hair has always been the perm, but many top hairdressers shy away from it. (Most flat hair is fine or thin, and the roots grow in just that way, deflating the do and quickly defeating the purpose of the perm.) Since repeated perms can damage the hair, some stylists recommend a root perm, in which the previously permed parts of the hair are protected with a heavy slick of conditioner or by foil wraps. Women who want volume without curls can have a root perm at the crown only.

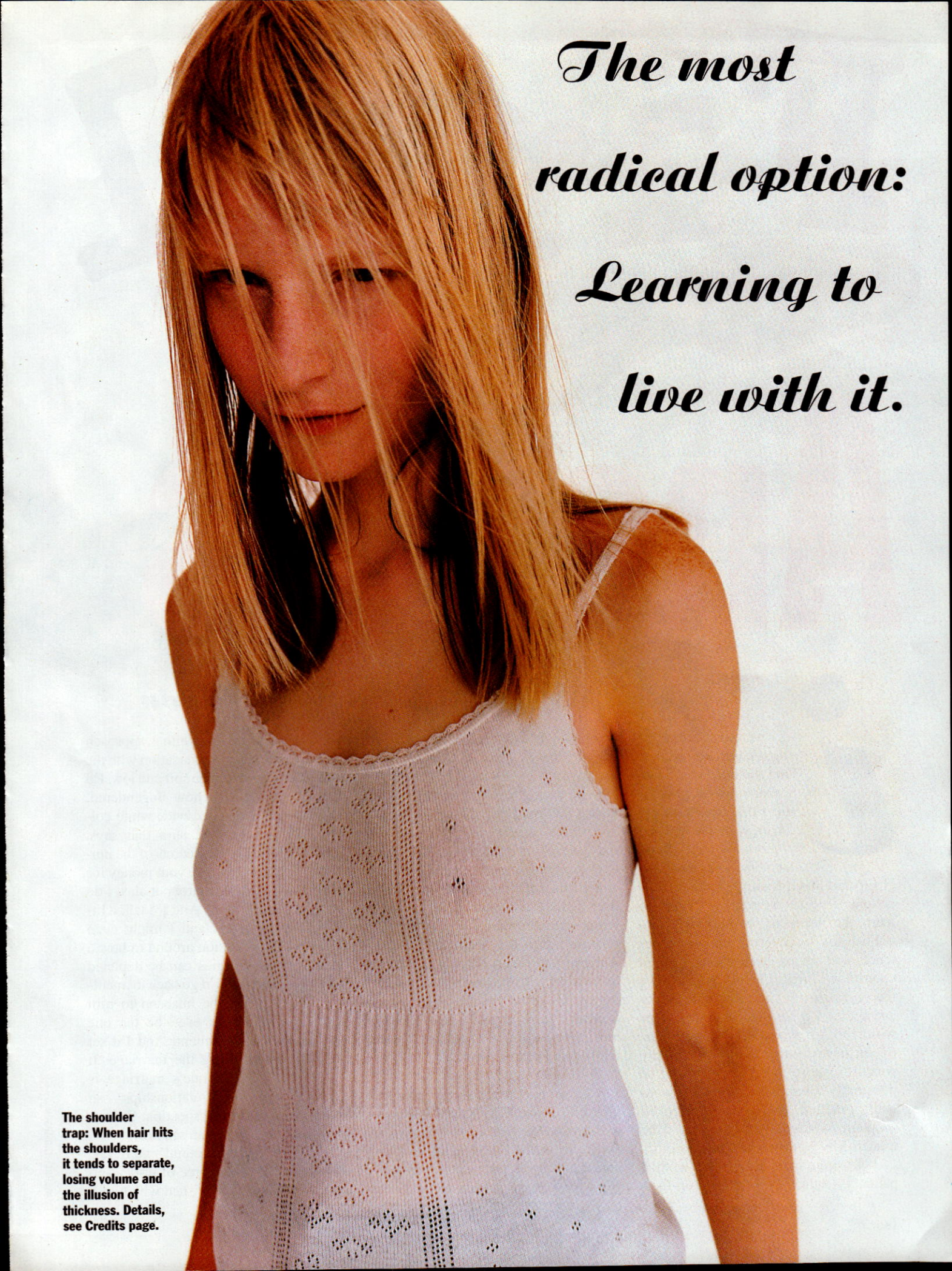
Another solution is color. "Color adds molecules to the hair shaft, which adds width, and it slightly ruffles the cuticle layer of the strand, making each hair lie farther away from another, which gives volume," says Brad Johns, color director of the Oribe salon at Elizabeth Arden in New York. Even if the chemical color matches the woman's natural shade, she'll get volume, he adds, "although the rule of thumb is that the farther from the natural color you get, the more texture you get." Yuki of the Yuki Salon in Los Angeles finds that even streaks of color around the face make a difference in texture and volume, and they're more palatable to gun-shy women with delicate hair.

Beyond genetics, most stylists agree that the single biggest cause of limpness is overconditioning. "Women use conditioner automatically, and they just plop it on," says John Sahag of the John Sahag Workshop in New York. "The truth is that 99.9 percent of women with fine hair don't need it." For those who insist on it, Sahag suggests they avoid conditioning shampoos and leave-in conditioners and instead "just dab a little conditioner on the ends only."

Ouidad of the Ouidad Salon in New York recommends a balancing or finishing rinse after shampooing, which detangles without coating the hair with moisture or fatty substances, as conditioners do. She also suggests a low-pH shampoo (because alkalinity opens the hair cuticle) and a twice-a-month plant-based protein treatment. Marotto likes shampoos enriched with panthenol and Artec's Kiwi Coloreflector. Yuki sometimes rinses fine hair with an even older remedy: beer.

And then there's the most radical option of all for women who have flat hair: learning to live with it. "It's really OK to have flat hair," says Edward Tricomi of the Warren-Tricomi Salon in New York. "What some people conceive to be a problem is really a benefit. In fact, there are a lot of styles—bobs, bobs with bangs, waif hair, short, straight wispy hair—where flat hair is the only kind that really works." ●

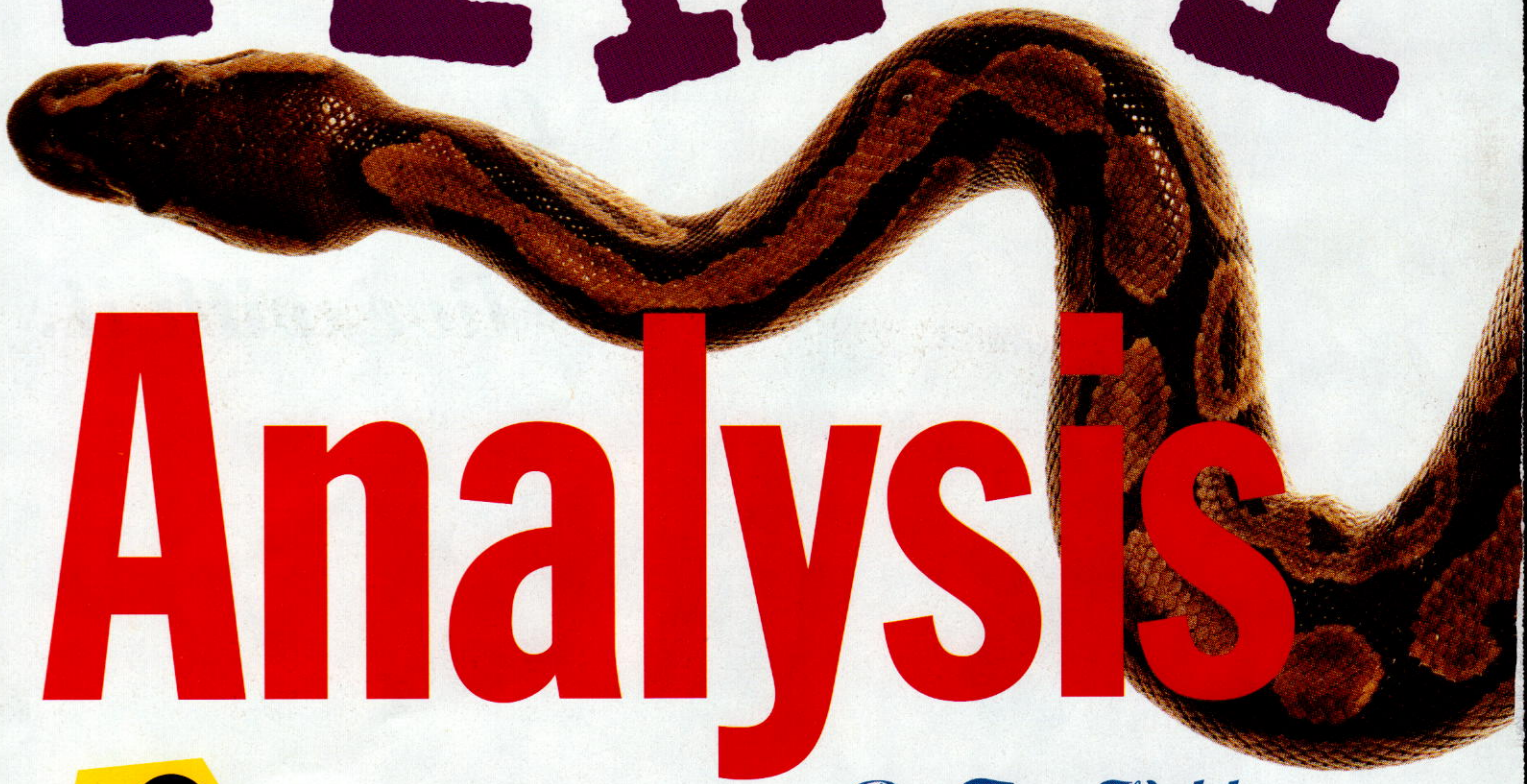
STILL LIFE: **DAVID COOK.** DETAILS, SEE BEAUTY GUIDE, CREDITS PAGE.



The most radical option: Learning to live with it.

The shoulder trap: When hair hits the shoulders, it tends to separate, losing volume and the illusion of thickness. Details, see Credits page.

Final Analysis



By Fay Weldon

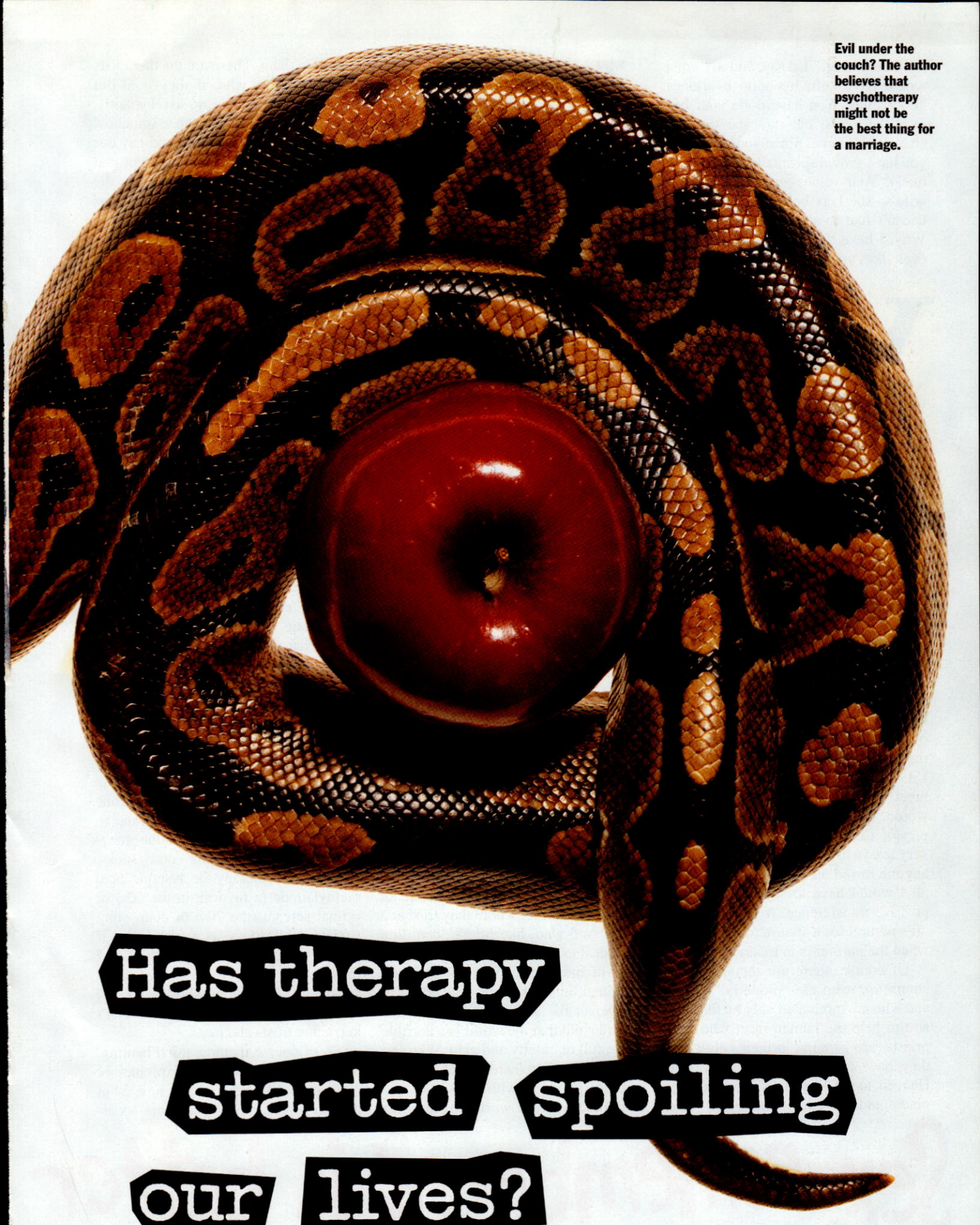
If I were just a fraction more unscrupulous than I am and in need of a rich husband, this is what I'd do: I'd scrape back my hair, wipe the makeup from my face, put on flat heels, wear an elasticized skirt and a frumpy cardigan, do a couple of weekends' training (if only to learn the necessary jargon), desktop-publish my own certificate of competence, and set up business as a stress counselor. "Stress" would probably be the best area for me to operate in because then I'd tend to get male clients with type A personalities (workaholics, overachievers—that is to say, the very wealthy) whose wives are likely to be personally dissatisfied though financially gratified. And because I looked so plain, workaday, and *good,* I'd be trusted—by husbands and wives both.

If I were a man and wanted women patients—either their money or their bodies—I wouldn't work in stress. No, I'd set up as, say, a transformative dreamworld counselor—"by recognizing and daring to set aside the habitual masks that limit and inhibit us, we can release the flow, depth, and mystery of the true woman within." Or as a humanistic psychotherapist—"gently encouraging and following the client's own deep female wisdom, we can come to terms with our bodily systems and their relationship to our personal histories." But I'm not an unscrupulous touchie-feelie man with sorrowful, understanding eyes. I'm an unscrupulous woman wearing scraped-back hair and no makeup, after a rich husband or pleasant boyfriend. Possibly yours.

So. I've set up my consulting rooms: soft lighting and comfy sofa and a lock on the door and a bookshelf full of *Art and Stress Management, Relaxing for Profit,* and some Freud, Jung, and Melanie Klein for good measure. Now I'd get to a few smart parties, where I'd target a mark or two and either approach directly or set up a conversation with the wife. I'd keep my voice soft and low. I'd look wise and somehow ungendered. (No lipstick helps, and wide white collars.) I'd give off an aura that says, "Trust me. I know the secrets of the universe. I'd rather not take your money for telling you what they are, but alas, I do have to pay my rent." And I'd talk a little about my work, and I might even bring the conversation around to how a man's sexual energies can be depleted by stress. And then I'd go back to my office and wait for the husband to turn up. The wife might even be the one to make the appointment. And I'd set to work undermining the marriage. It would be easy. No one's marriage is perfect; very few relationships can stand up to rational inspection. Sex remembered is better than sex now.

"We married so young!" he'd say. (This used to be a source of pride—no longer, not once I'd finished with him.)

MICHAEL THOMPSON



Evil under the couch? The author believes that psychotherapy might not be the best thing for a marriage.

Has therapy started spoiling our lives?

"Too young!" I'd say, and my voice would have soft, hypnotic overtones. "Poor thing. You have done your best over the years, but now the time for change has come. Since your marriage, you have grown spiritually and intellectually. Your values are no longer your wife's. She lags behind. I suspect she doesn't like to see the change in you. Why, I have the feeling she no longer even likes your coming to see me."

"You're absolutely right," he'd say. "She doesn't. Not anymore." Ten points up to therapist, ten points down to wife. And so on.

Oh yes, I'd get him well and truly focused on his marital grievances and dissatisfactions. I'd be the one who understood him, the one he confided in, the one who was unfailingly sympathetic; who listened patiently, never interrupting; who was soft, sweet, gentle, kind. He would be shut up with me for two or three uninterrupted hours a week, which he could look forward to because nothing but nice things would happen to him there. And each time he came, I'd look a little more attractive, a little sexier, a fraction more available: perfume, perhaps, one time (just pursue me and I'm yours!). And then one day I'd lock the door and his lips would meet mine, the emotional intimacy would become physical, sexual, and presto, I'd have a husband, or at the very least a lover. I'd have yours. And if anyone raised an eyebrow on the way, all I would have to say is "Oh yes, a positive transference. It happens." Or, "It's natural for a spouse to feel uneasy when the partner is in treatment."

Of course, there are therapists and counselors who are "properly" trained and who are motivated only by their desire to help the human race; who, like priests, are genuine in their belief that they have found the one true way to Heaven, to the Nirvana of personal happiness and fulfillment that we all seek.

Therapy, I am sure, has ruined more relationships than it has ever saved.

Who, like priests, have a serious gospel from which they derive their beliefs (be it the Bible, the Koran, *The Interpretation of Dreams, I'm OK—You're OK*) and a master (Jesus, Muhammad, Freud, Eric Berne) whom they trust and serve. And who, like priests, can do a great deal to relieve the tensions created by guilt and despair. Who, by showing sustained kindness and concern, can counteract the assumption of, say, the abused child that the world is a horrible place, full of cruelty and pain. Who can demonstrate that there are at least islands of goodwill within a sea of torment, and who are worthy of the trust placed in them. These are the therapists and counselors who, if they hold out their hands for money, do so reluctantly, because it's true we all have to somehow feed and clothe our bodies and pay our rent. They are like doctors, except that they attempt to heal the mind, not the body, and deliver it from a whole host of vague complaints, ill-defined because they are not definable, from "voices in the head" to "depression" to "psychopathic behavior" to "inability to sustain relationships." They attempt to solve one of the last of the great intractable problems facing the human race: its tendency toward unhappiness. (Along with a propensity to make war, of course—another apparently insoluble problem.)

The "cure" is as indefinable as the complaint, the practitioners largely unregulated, the schools of treatment quirky to a degree, and the myths surrounding the therapist as great as those surrounding any priesthood—ours not to reason why, ours just to trust their arcane knowledge and pay up as they guide us relentlessly toward "emotional correctness," the therapeutic version of political correctness. That is to say, they try to bring about a world in which we all feel alike—politely, kindly, and without passion—not just merely think alike. A world in which language is used to confine and diminish both feeling and thought, and "I'm sorry you're feeling depressed today" becomes the adequate and identical response to someone who's just tried to kill himself and to someone who's turned up to the therapeutic session wearing odd socks. Whether the therapy be lysergic acid diethylamide (a favorite in the 50s) or primal scream (the 70s) or counseling (today: "Talk to me as a friend, and if you pay me for it you'll soon think as I think"), it is always administered in the same way—from one who knows and has all the answers to one who doesn't know and trusts and pays.

So of course therapy, mind healing, becomes an area ripe for exploitation. Now as in the Middle Ages, now as in the Stone Age, now—I suspect—as al-

Sex remembered is better

ways, there are a lot of charlatans about who know the human race is gullible and who, consciously or unconsciously, exploit that gullibility. Only now the focus is on our general, hopeful (if insensate) notion that the basic human condition is to be "happy" and that someone else is to blame if we find ourselves otherwise. And this focus is new.

I meet too many women for comfort nowadays who, searching for reasons for their discontent or their "eating problems," look into their past and decide the only explanation for their state is "child abuse," conveniently forgotten. It must be, if only because the therapists, the counselors, believe that unhappiness, dissatisfaction, restlessness are aberrant states and not just the lot of mankind, the human condition. If it takes two (mother and father) to make one (the child), and two's company and three's none, how can we be happy? How can we not feel vaguely thwarted? Cheated and furious, even, if female, because someone of the same sex gives birth to us, and where's the fun in that? The male does better, being born to the female, and can strut about for the rest of his life in the glow of it, proud and arrogant, and where's the fairness in that?

Nature did not design us to feel good.

Nature, alas, did not design us to feel good, merely to survive to reproductive age. Our thoughts and feelings on the way are neither here nor there. But we won't have it: We'd rather "share the quest," "empower" ourselves (whatever that means), "fulfill" ourselves (or that either) by visual focalization, self-creation, awareness, expansion, personal transformation, stress management, and so on, whatever the rage of the moment. We do it to achieve the oneness, the wholeness, the centrality, whatever the buzzword happens to be, and spend whatever we have to on doing it in the hope of waking to the day feeling good, not bad.

Once, in the Middle Ages, we paid money to people called pardoners, who would forgive us our sins and were empowered by the pope to get us let off weeks, months, years of purgatory (the staging area to Heaven—mild discomfort and torture after death through which we expiated our sins, as opposed to the perpetual burning-alive punishment that went on in Hell). Now we hand the power of forgiveness over to the therapists, who we believe know better than we, who can turn the random events of our lives into uninterrupted narrative, who deny the existence of good and bad, allowing only healthy (self-interested, that is) and unhealthy (altruism, I fear, coming under this heading), mature (unemotional) and immature (spontaneous) in their place. And how readily they forgive us our sins, all too quick to tell us that to feel guilt is irrational, to feel sexual love is neurotic. They happily define a thousand subtle and perplexing feelings under the heading of "negative emotions." They don't like us to grieve, or sulk, or suffer too much, or mourn too long; they like us to pursue a neutral, down-the-middle line of controlled positive response. (Except for anger. For some reason therapists encourage us to show anger.)

I'm an unscrupulous woman after a rich husband or pleasant boyfriend. Possibly yours.

We are witnessing the birth of emotional correctness, a new and terrible group pressure on us all, along with the political correctness that now so constricts our patterns of thought and prevents our societies from taking new and possibly better forms.

Now, look. Do not misunderstand me. I am not (quite) saying the therapeutic movement is the greatest con of all time. I am not denying the enormous steps we have taken in self-understanding during the last century and the consequent increase in the kindness of groups, one to another, in our societies as a direct result of the great psychotherapeutic writers from Freud to Jung to Klein to Berne.

True, there are the illuminations that come to us through such works, flashes of singular, simple truths among even greater truths. Of course, I am not denying the existence of the excellent and wise people among us who help on an individual level—who can stop child abusers in their tracks and children stammering and adults smoking and put an end to nightmares and so on, and even save a marriage or a relationship (though this I do take leave to doubt—therapy, I am sure, has ruined more relationships than it has ever saved) and help us get over divorce and bereavement more quickly.

I am not saying to anyone, "For God's sake, just pull yourself together." I am merely saying that there are a lot of wicked and unscrupulous people out there operating in an area where human trust is at its most fervent, and the abuse of that trust is most devastating. So, please, be careful. •

than sex now.

Arnold Klein prepares to inject collagen, the only FDA-approved injectable skin plumper. Using collagen to fill a wrinkle or a scar, he tries to make skin smooth and impeccable.

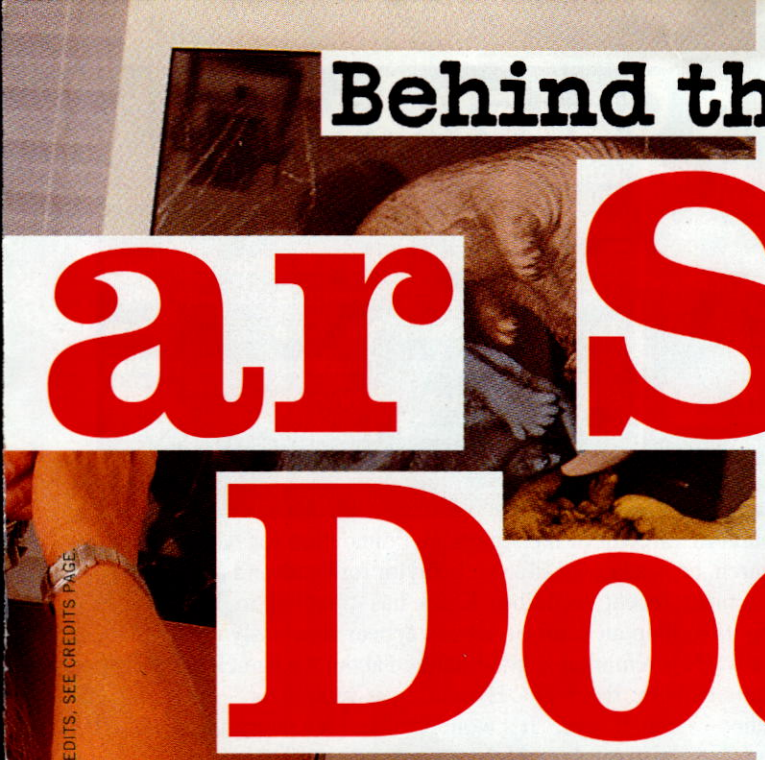
St

With skin-care advice and shots of collagen, Arnold Klein gives Hollywood what it wants.

Cher says she started using Retin-A in the 1970s, when Klein prescribed it for her adult acne.

Behind the Scenes With a Star Skin Doctor

FOR PHOTOGRAPHERS' CREDITS, SEE CREDITS PAGE



Klein is a founding director of one of Elizabeth Taylor's favorite charities, the American Foundation for AIDS Research.

Christie Brinkley has the kind of skin everyone in Hollywood is looking for.

Michael Jackson went public about his skin condition this year, and Klein explained it to the press.

Penny Marshall says Klein is like the GP who calls to see how you're feeling.

Carrie Fisher is Klein's friend and patient; he's godfather to her daughter, Billie.

By Mimi Avins

Legendary beauties and past-their-prime divas; Oscar, Emmy, and Grammy victors; power lords of Hollywood; and pampered princesses of Bel Air have all sat beneath the museum-quality contemporary art on the walls of dermatologist Arnold Klein's waiting room. They bring their wrinkles, pimples, rashes, and moles—malignant and benign—to Klein, at 48, the best-known skin doctor in Los Angeles because he will do more than tend to their corporal crises. He will look into their self-obsessed, insecure, and vulnerable souls. And he will understand.

"Arnie is very good at being the conductor of this crazy, vain orchestra that is Hollywood," actress-writer Carrie Fisher says. "He isn't just a dermatologist for the people he treats. He's their psychiatrist and their contact for all their medical problems." Klein's bedside manner is in the best tradition of the kindly and omniscient small-town physician. The town just happens to be Beverly Hills.

On a balmy spring morning, a matron in après-tennis wear and virgin Reeboks and a television actress with a canceled series and a Vesuvius of a pimple erupting on her cheek wait to see the doctor. Inside his small toy- and gadget-bedecked office, Klein is in a heated telephone consultation with a plastic surgeon, discussing an HIV-positive patient diagnosed with a small skin cancer.

"I can fix this, but I want it excised and sewn up so he gets a good cosmetic result," Klein insists. When the doctor on the other end of the line suggests Klein is demanding special treatment for a friend, Klein's tenor rises to a pitch just several blocks south of a whine. "He's not a good buddy.

PHOTOGRAPHED BY GEORGE LANGE

He's a human being. I send you movie stars—you have to be nice to the other ones too."

Moments later, in examining room 4 (the one with the John Baldessari poster), Klein practices what he preaches. Wearing a snug white lab coat over a surgical shirt and pants, black loafers, and olive green socks patterned with Mickey Mouse silhouettes, he faces a woman in her 60s who has come to him ostensibly for a soupçon of collagen. Klein, an associate clinical professor of dermatology at the UCLA School of Medicine, wrote the chapter on injectable collagen in a dermatology textbook used by many medical schools. He claims to be the Collagen Corporation's single biggest customer, purchasing 2 percent of the bovine collagen distributed in the United States. Since he became one of the early group of doctors involved in testing the skin-plumping substance in 1979, he has injected it into some 60,000 people. Thanks to his ministrations, the complexion of the woman staring at the arsenal of seven Mont Blanc pens in Klein's breast pocket is baby smooth and pink.

A Collagen Calendar

The process of plumping the skin with collagen to smooth a wrinkle is a gradual one. And to keep the wrinkle filled requires lifetime touch-ups. The following is a typical collagen treatment plan for a woman with the usual signs of aging: lines extending from the sides of the nose to the outer corners of the mouth (nasolabial folds), smile lines, and upper-lip grooves. The cost of treatment varies widely among doctors. At Arnold Klein's office the total cost is approximately $5,495 for the first three years. Of course, as other lines appear, the price increases.

Initial consultation and test for allergic reaction		$125
Four weeks later	Retest	$110
Six weeks later	First treatment	$800
Six weeks later	Second treatment	$460
Three months later	Touch-up	$800
Four months later	Touch-up	$800
Six months later	Touch-up	$800
Six months later	Touch-up	$800
One year later	Touch-up	$800
Total		$5,495

She is the type of patient Klein refers to, without condescension, as "cosmetically driven." In addition to collagen treatments, she has doctor-hopped around town to get a chemical peel, nose job, chin implant, and face-lift. Klein thinks she looks good, but something in her eyes tells him that this is a woman who thinks she looks old.

There are celebrities who don't know when to stop remodeling their faces. Does Klein say no to them too? "Sometimes you have to protect people from themselves," he says. "It happens more with plastic surgery than collagen." Klein is often among a retinue of specialists employed to maintain the looks of high-profile people trying to defy gravity and time. He assumes the role of team captain, interrogating a plastic surgeon about to work on one of his patients and following up after the procedure has been done.

Klein considers naming famous names a violation of the doctor-patient relationship. But Cher and Michael Jackson have acknowledged him publicly. As a founding director of the American Foundation for AIDS Research, he has known Elizabeth Taylor for years and attended her most recent wedding. Klein has traveled to location shoots to help an actor or actress appear flawlessly camera-ready. He is remarkably good-natured about the panicky after-hours calls he receives. "His caring is refreshing," director Penny Marshall says. "It's wonderful and it's neurotic on his part, but it's to our benefit."

In a city where the woman sitting at the next table at lunch can easily be Nicollette Sheridan, standards of attractiveness become warped. Klein knows film stars don't have a monopoly on anxiety or vanity, but his relationships with the professionally beautiful have made him an expert in what he calls "the psychodynamics of narcissism." Says Klein, "I know that when you're dealing with how a person looks, you're right up there on the edge of their emotions."

Vanity breeds guilt, which fosters hypochondria and a fear that those who mess with Mother Nature will be punished. "The silicone-breast-implant scare fed into that cosmophobia," Klein says. "I deal with it by recognizing it, and I don't take risks with my patients. I can't take chances, because a bad result doesn't sit well with me. The perfect substance for soft-tissue augmentation should last forever, have no side effects, and cost nothing. It doesn't exist. But I think the risk-benefit ratio for collagen is good enough that I'm comfortable using it.

"There is a fear that people who are injected with collagen will develop antibodies to their own collagen," he continues. "The product has been used on more than 950,000 people. If there were a link between collagen and autoimmune diseases, it would be evident. I don't see a link, nor do I foresee one being discovered. The good and bad news about collagen is that it's temporary."

Klein takes a commonsense approach to skin care: "The skin is an organ, and unfortunately, because it's so accessible, we torture it to death. We do all sorts of things to the skin we would never think of doing to our kidneys or our liver." A Klein epidermal enemies list includes sun exposure, abrasive cleansers, and excessive washing. The preventive maintenance he prescribes is sunscreen, but he says, "There's not that much difference between a 15 and a 30." He advocates using a gentle hand when removing

A Minimalist's Routine

Klein believes in a few—very few—basics for regular skin care. He recommends:

moisturizer

A light moisturizer, such as Shepard's lotion, Moisturel, or any one of Neutrogena's. "It's important that a moisturizer not leave a messy residue on the hands so people can use it during the day."

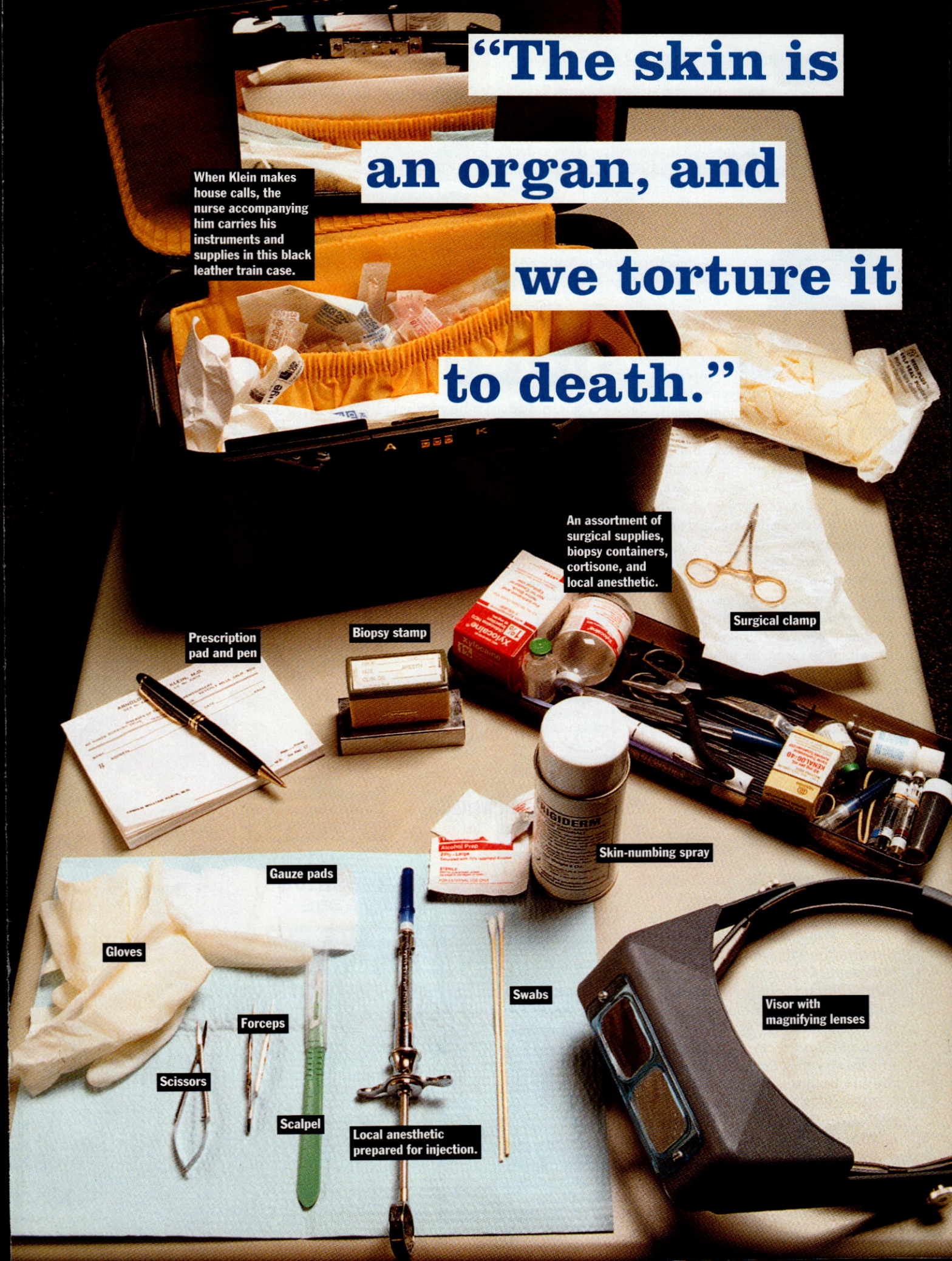
cleanser

A simple nonalkaline cleanser for removing makeup. "I have my own. I know my patients like it. Cetaphil is also a good cleanser."

sunscreen

A sunscreen with an SPF of 15 or higher. "I usually recommend one without PABA because PABA and related chemicals irritate the eyes and people often mistake that irritation for an allergic reaction."

STILL LIFE: DAVID COOK


"The skin is an organ, and we torture it to death."
When Klein makes house calls, the nurse accompanying him carries his instruments and supplies in this black leather train case.
An assortment of surgical supplies, biopsy containers, cortisone, and local anesthetic.
Surgical clamp
Prescription pad and pen
Biopsy stamp
Skin-numbing spray
Gauze pads
Gloves
Forceps
Scissors
Scalpel
Local anesthetic prepared for injection.
Swabs
Visor with magnifying lenses

makeup, explaining, "You aren't dewaxing a car." Although he distributes his own products, Klein does not recommend complicated regimens. He is also critical of the peel boutiques sprouting in doctors' offices. "A very deep peel is a controlled scarring of the skin, and sometimes you can't control it as well as you might like to," he says. Klein does only moderate-depth trichloroacetic peels, which he considers effective for improving the face's texture and eradicating fine lines and some discoloration of the skin.

Although Klein employs a staff of 24, only he and the two other doctors in his office inject collagen, using a technique he developed. "If it isn't injected properly, one of the worst things collagen can do is go away. So many doctors didn't really respect it and gave it to an ancillary person in the office to administer, thinking it was sort of goofproof," he says. "Well, excuse me, it is very technique dependent. And unless the people who administer it are technically skilled, they don't get good results."

The women and men who come to Klein for collagen should look forward to subtle changes, a more relaxed look. "I don't work for the FBI witness relocation program," he says. The more money they are willing to spend, the more rested they will look. "It's important to talk about what the patients' expectations are. If they think they're going to get rid of all their wrinkles for $400, it's not going to happen." This year's miracle—products containing alpha hydroxy acids—hasn't impressed Klein. "They've been around forever. We're talking Cleopatra. I don't think they're really dangerous, but I'm just not sure how much they really do," he says. "I think they get rid of a little pigment and they make the texture better. Do they really get rid of wrinkles? I'm not convinced that they do."

Klein's minimalist approach is not surprising for a founder of Los Angeles's Museum of Contemporary Art who has been a collector since he was in medical school. His rambling Tudor mansion in the old-money section of Los Angeles is filled with the works of modern masters. Although he lives like a movie star today, he grew up poor in Michigan and Miami, the son of an Orthodox rabbi. "I was very lucky to get a free education because I didn't have 50 cents," Klein says. In fact, his scholarships to the University of Pennsylvania and its medical school had little to do with luck.

There is a memory that stung Klein for a long time, that smarted like a splash of alpha hydroxy acid in the eye. Shortly after collagen was approved by the *(continued on page 195)*

SOLUTIONS

Skin doctors have a variety of surgical and pharmaceutical tools with which to correct imperfections, and they often use a mix of both. Arnold Klein's approach to conditions that may permanently mar the skin's surface represents state-of-the art dermatology.

Soft acne scars
"Collagen."

Excessive oiliness
"There are medications and lotions that can make it better."

Large pores
"Retin-A."

Pimples
"If an actress was in the middle of shooting, I'd open and drain the pimple, inject it with a mild steroid, and then drain it again."

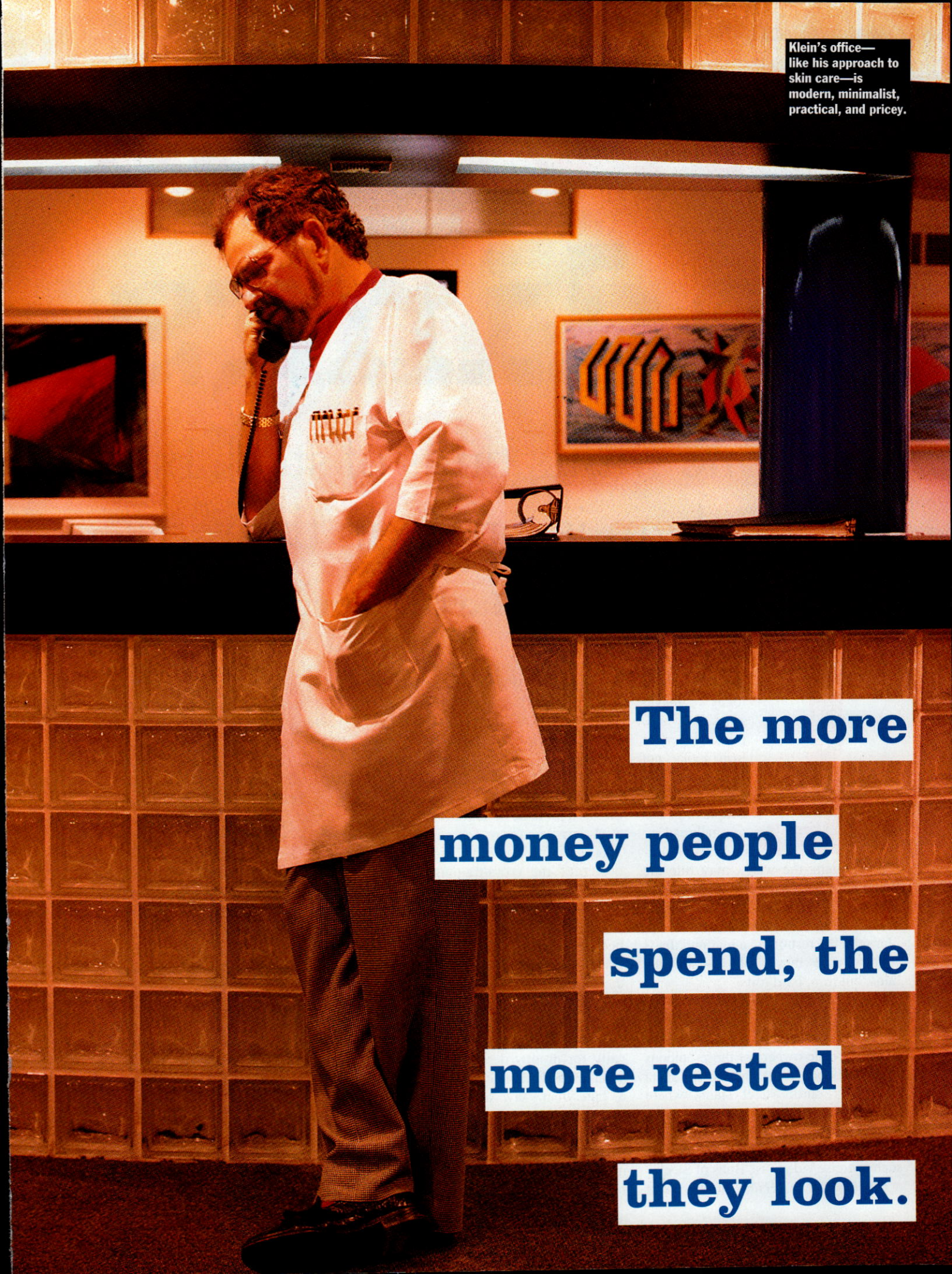
Ice-pick scars
"A procedure called a punch graft gets rid of them."

Moles
"If they're removed for cosmetic reasons, moles are shaved off the surface or excised."

Lines and wrinkles
"Collagen or certain peels."

Brown spots
"Liquid nitrogen, bleaching creams, lasers."

Excessive dryness
"Decrease excessive washing. Use a soapless cleanser with a neutral pH followed by a moisturizer."



Klein's office—like his approach to skin care—is modern, minimalist, practical, and pricey.

The more money people spend, the more rested they look.

Perfect Endings

Everyone wants buns of steel. But getting them is a pain in the rear.

By Martha Barnette

Look at the female models in today's magazines and you'd think the perfect tush looks not so much like a pair of buns as a couple of pieces of pita bread.

Those buttless wonders, the waifs, may rule the world of high fashion, but their look now stands cheek to cheek to cheek to cheek with one that's increasingly popular with the rest of us: a rear end that's rounder and more robust—not just buns, but firm, hard rolls.

Just ask the sweat-glazed hordes lining up at trendy gyms to push their tushes through a workout on the Butt Blaster. Or the owners of those bulbous bottoms bobbing up and down Santa Monica's Fourth Street stairs, where huffing and puffing one's way to a more shapely butt is the new hip thing to do. Or the millions firming flaccid fannies with such exercise videos as "Buns of Steel."

These days, it seems, more women are working out with their butts uppermost in mind. What they're after, says *buns célèbres* LaReine Chabut, star of the "Abs, Hip & Thigh" workout video, is "a butt that has a lift to it—a more pronounced, defined, 'poochy' look." And that's precisely what many are getting, because now, more than ever, there's a lot to be done for one's buns.

A few years ago, according to Los Angeles exercise guru Todd Person, owner of the cross-training boutique Metabolic Project, most of the women who worked out at his gym were covering their buns with a sweatshirt tied at the waist. "It even became a fashion thing," he recalls. "I figured if there are that many women who are doing this, there are obviously a lot of women who are unhappy with their butts." So he devised a regimen specifically for droopy derrieres, and clients soon learned it's much easier to change a butt than, say, a bustline. "Now women tell me, 'Whatever it takes, let's work the buttocks so they can look good,'" says Person, who's trained such notable buns as those of Jeanne (*The Firm*) Tripplehorn and Michael Keaton.

The step-aerobics and StairMaster crazes quickly followed, and hard on their heels, the Butt Blaster exercise machine. Blastees assume the "donkey kick" position, then use the uplifted leg to raise and lower a weight slowly. At this angle, the gluteal muscles get an unprecedented workout. It's the same angle, in fact, at which speed skaters spend most of their time exercising, and we all know about their faboo boo-tays. An added benefit, says Butt Blaster sales manager Mark Pellegrini, is "the pump," a weight lifters' term for the rush of blood that naturally occurs in whatever body part has just completed a strenuous workout. The sensation of newly engorged buns can be quite pleasant, he insists.

Thumpable melon butts are even something of a fashion statement, says Ruth P. Rubinstein, assistant professor of sociology at New York's Fashion Institute of Technology. "The 90s are all about self-control, in terms of the food you eat, precautions about AIDS, or whatever." A firm fundament, she says, announces to the world that its owner is disciplined, conscientious, and in control

HELMUT NEWTON/*VOGUE* PARIS, SEPTEMBER 1993

A firm fundament announces to the world that the owner controls her own destiny—and can wear an ass-grabbing thong with aplomb.

Sweat-glazed hordes line up to work out on the Butt Blaster.

of at least that much of his or her destiny.

Our posteriors do reveal a lot about ourselves—about what we eat and how much, how or whether we exercise, what kinds of genes our parents gave us, and how we were, so to speak, reared. It is the part of the body, Jean-Paul Sartre wrote in *Being and Nothingness,* that remains naked even when clothed, because its "involuntary waddlings" may unconsciously invite lust or laughter. (Ask anyone still tittering over the sight of Michael Douglas's pendulous cheeks in *Basic Instinct.*) The revealing nature of rear ends was perhaps nowhere so clearly articulated as in Yoko Ono's film *No. 4 (Bottoms)*—80 minutes of nothing but close-ups of naked butts, their cracks and creases dividing the screen into fleshy quadrants, shifting back and forth as their owners walk, like some great doughy hearts beating.

Changing standards of booty beauty may have as much to do with the swings of the historical pendulum. Ever since prehistoric peoples exalted the heroic hindquarters of the Venus of Willendorf, the ideal derriere has waxed and waned like…well, you know.

In feminine fashions of the 1730s, for example, the derriere was virtually nonexistent, says Richard Martin, curator of the recent "Infra-Apparel" exhibit at New York's Metropolitan Museum of Art. The most desirable feminine silhouette was a diminutive body in a dress that extended outward from side to side, but not at all in back. "The figure was almost like road kill, it was so flat," says Martin. "In fact, they had to go through doors sideways." By century's end, however, the dress had ballooned into a "cupcake configuration," with the woman at the center of a huge circle of crinoline, he says. Paradoxically, the ideal feminine body remained tiny and frail, a look intensified by corsets.

In the 1860s, however, a weightier appearance was fashionable, with a chubby derriere made still chubbier by the bustle. Victorian writers celebrated female figures that boasted an "amorous plenitude of flesh," says Valerie Steele, author of the forthcoming book *Fetish: Fashion, Sex, and Power.* It was about this time, too, that women's underpants finally gained respectability, writes Anne Hollander in *Seeing Through Clothes.* For centuries, it was thought unseemly for a woman to have anything between her thighs, even a single layer of fabric. Erotic art of the late nineteenth century often featured enormous behinds in quite elaborate panties.

In the early 1900s the pendulum swung again, and the butt sort of went underground for a few decades. Even in the movies and cheesecake pinups, the butt wasn't what first seized the eye, says Rubinstein. With Betty Grable, for example, the focus was instead on the shape of her legs or the mysterious light that emanated from her face.

Then came the 60s. Girdles were out, jeans were in, and so was a new era of sexual freedom. It's no accident, Rubinstein says, that one of the most popular TV programs of that time, *Gunsmoke,* opened as the camera lingered on a cowboy's backside. "The focus was on the butt. All of a sudden, people began paying attention to tight butts and the importance of having good buns." Even major-league baseball uniforms changed to a style that included tighter, butt-hugging pants.

Interest in butts reached new heights in the era of the miniskirt. So did high-heeled shoes, which increase the tilt of the buttocks as much as 20 percent, says anthropologist Helen Fisher. This posture, she notes, recalls the mating behavior of our primate relatives. During estrus, a female chimp's genitals turn bright pink and swell spectacularly; she then indicates her interest in getting it on by backing up to her intended and tilting her buttocks in his direction. Women who artificially tilt their butts with high heels are simply "mimicking that ancient primate pose," Fisher says.

Buns returned to prominence in recent years with the advent of ass-grabbing Lycra shorts, leggings, and hot pants. Today's loose-fitting styles are more forgiving but nevertheless mindful of what's going on back there. As designer Norma Kamali puts it, "My designs never purposely address the derriere, but never ignore it, either."

Le butt juste varies not only from era to era but also from place to place. In Brazil, the bigger-breasts-and-bitty-butt aesthetic long prevalent in the United States is turned completely upside down. According to São Paulo plastic surgeon Luiz S. Toledo, the vast majority of his female patients seek breast *reduction* and butt *augmentation.* The surgical trick is to rearrange their fat to create the illusion of a butt that sits higher and looks "perkier," he says. He suctions fat from the flanks (making a thinner waistline), then takes fat from the sagging lower third of each buttock and injects it into the upper two-thirds. The Brazilian preference for voluptuous southern hemispheres is widely regarded to be a result of that country's rich cultural and racial mix.

In fact, if you're talking about butts, sooner or later you'll confront the touchy issue of race. Remember the "Baby Got Back" music video, in which Sir Mix-A-Lot climbs atop Mount Tushmore to celebrate the sensuous charms of black women's posteriors? Then last year JCPenney introduced a catalog featuring fashions that purported to address "the clothing tastes and size needs of African-American women"—garments that were generally roomier in the hips and thighs. Some hailed this as long overdue, but others charged that marketing clothes on the basis of race is not only unnecessary but dangerously divisive.

Anthropologists say that in certain West African populations fat is often stored high on the buttocks, making them particularly round. Exactly why is unclear, although one theory is that this may help the body cool itself more efficiently in hot climates, says Wenda Trevathan, associate professor of anthropology at New Mexico State University. In some tribal groups, notably the so-

Cheeky Advice

Five means to a better end: Squeezing, stretching, slimming, shaking, and stepping.

Butt-meister Martin Henry works his own buns off even when he's away from the gym. "Do isometrics at your desk and nobody will know," he says. "Just squeeze, hold two, hold three, and release on four. Then squeeze, hold two.... It sounds silly, but over a period of time you're not going to get the spread that you would from just sitting there."

When buns maven Tamilee Webb hits the road, she takes along a rubber band from SPRI Products (800-222-7774) for a fanny-firming series of stretches and curls from her book, *The Original Rubber Band Workout.* "There's a lot you can do with that little guy anywhere, anytime. I fly a lot, and if they're showing a movie I've seen, you'll find me in the back in the dark, working out in the aisle."

It's all well and good to exercise that tush into bubble-butt shape, but it will still look like bubble *wrap* back there unless the excess fat goes, too, says trainer Christopher Imbo of Manhattan's Equinox Fitness Club. "Let the air out of the wrap with good nutrition and aerobic exercise," says Imbo, who whipped William Baldwin's butt into shape for *Sliver*.

Trainer Todd Person gets in the mood to tone his own with these butt-blasting tunes: Janet Jackson's "Rhythm Nation" ("It has an intensity that puts the client in a state of really wanting to change those glutes"), the B-52's "Hot Pants Explosion," INXS's "New Sensation," Prince's "I Would Die 4 U," Midnight Oil's "Beds are Burning." (Whatever happened to "Shake Your Booty"?)

Bun-control advocates say taking the stairs when possible—two at a time going up—gives glutes a marvelous mini workout and makes a surprisingly big difference over the long haul.

called Hottentots, this fat accumulation can be quite pronounced. This protuberance, called steatopygia, so fascinated nineteenth-century Europe that in France Hottentots were displayed as curiosities. (This chilling practice is considered responsible in part for the popularity of the bustle, Rubinstein says.)

The design of one's behind does depend largely on genetics. However, it's also possible to change the way one's butt looks—within limits, of course. LaReine Chabut, whose impressive buns helped her win a modeling job in the Nike "Just Do It" ads, had what she calls a "flat butt" before she began working out. "I never was able to fill out the bottom of a bathing suit. I like my butt more now that I've learned how to work it a certain way."

Thumpable melon butts have become a fashion statement.

For those who've tried everything and still can't get the butt they want, plastic surgery may be an option. This usually amounts to slurping out fat from the "banana rolls" (the butt equivalent of a double chin) and other sites to let the muscles' natural shape shine through—a process Los Angeles plastic surgeon Peter Bela Fodor likens to "chipping away at a diamond." Banana-roll removal not only makes a tush more curvaceous but leaves legs looking longer by revealing an inch and a half more at the top of the thigh. In addition, Fodor says, taking fat from the "hip rolls" above the cheeks gives a less "rectangular" profile to the buttocks (or "nates" or "clunes," as they're sometimes called in medical texts).

But it's important to keep keisters in perspective. "So many people get fixated on one body part, and that's just not healthy," says California trainer Martin Henry, whose firm-fannied alums include Julia Roberts and Annette Bening. A good-looking butt, he adds, should be only one goal of an overall conditioning program. Moderation is also important because overuse of weight machines that work the gluteal muscles may result in bigger-than-desirable thighs. "It's a possibility, sure," according to Rich Minzer, who oversees equipment manufacturers for Gold's Gym Enterprises in Venice, California. "Then again, everybody's genetically gifted in a different way. Nobody really knows how your body is going to respond until you start doing it."

Finally, if it's any consolation, even Tamilee Webb, star of the "Buns of Steel" video series, still worries about her butt. As a youngster, she was frequently teased about her rounded rear end. "I grew up with a complex about my butt, and even though now it's making me a living, I still see it as a big ol' butt. I'm always worried about it, and it's because I've been programmed that way."

The steely-bunned one counsels that there really is no perfect butt. "Perfection," she says, "is just taking whatever you have and making sure that it's conditioned and shaped. In the end, that's what matters." ●

Tough cookie: Debi Mazar's appeal is one part glamour, one part grit. Hair: Bernhard Tamme. Makeup: Jo Strettell for Trish McEvoy N.Y.C.

Debi Does Hollywood

Debi Mazar's Brooklyn glamour vixen look makes her a big-screen original.

By Christian Wright

Debi Mazar doesn't want to be a pinup. "It's funny," says the actress. "People have this idea that I'm Miss Glamour Puss." Is it any wonder? She's been known to wear a turban and open-toed mules in public. She can mince and wiggle better than a 1940s cigarette girl. She decorates her jet black hair with flowers and her full lips with a fiery red. Her eyebrows have been so pointy they've looked as if they could draw blood. And that's offscreen.

On film, the cheesecake image is only more pronounced—though it's as much wiseass as tits and ass. In a climactic scene from the recent release *Inside Monkey Zetterland,* Mazar pulls up in a long convertible with the top down. She wears high heels and a bright yellow dress. She has arrived at her ex-boyfriend's house to collect her things. They face off on the sidewalk. He's still wondering where his yellow curtains are. She finally screams, in her heavy New York accent, "You want your fucking yellow curtains? Here!" and rips off the dress. She's left standing in a black bra and girdle, her pale skin glowing in the L.A. sun.

The real Debi Mazar is in the kitchen of her West Hollywood house, having just finished her first big commercial film, *Beethoven's II* (due out next month), in which she plays a modern-day Cruella de Vil opposite Chris Penn and lots of puppies. She's barefoot and wearing sweats, a T-shirt, no makeup, and her hair piled on top of her head. She's doing her fine washables by hand. The atmosphere is decidedly unglamorous, except for that face: alabaster skin, blue eyes as bewitching as a cat's, square jaw like a feisty postwar dame's. "I'd like to be thought of as a little bit darker," she says. "You know, like tough glamour, more street."

Mazar comes from the streets—of Brooklyn and Queens, from Italian, black, and Puerto Rican neighborhoods. She grew up lower middle class, the daughter of a short-order cook (Dad) and a martial arts instructor (Mom) who divorced when she was very young. Imagine the scene and it looks like an early, grainy Martin Scorsese film. It was Scorsese who gave Mazar her first film role, as Ray Liotta's coked-up concubine in *GoodFellas.*

The street—the Afro-Cuban music, the afternoons by the public pool with her Latvian grandmother and assorted cronies in Queens, the urban independence that turns kids into little adults—has given Mazar what she calls her "edge." Marcia Haufrecht, an acting coach who's been working with Mazar for several years, calls it "a New York thing, that strength." Haufrecht figures Ellen Barkin, another student, has it, too, but "Debi handles it with such femininity."

In 1979, at 15, Mazar left home and moved to Manhattan's Lower East Side. She started working at and hanging out in the clubs of the day, like the Paradise Garage and the Mudd Club, with her friends, including painters Keith Haring

PHOTOGRAPHED BY ISABEL SNYDER

Mazar's edge: From club kid to makeup artist (for people like Madonna) to Hollywood actress, Mazar has always retained the street influences of her youth. Slip from Kmart.

She has raven hair and the mouth of a truck driver.

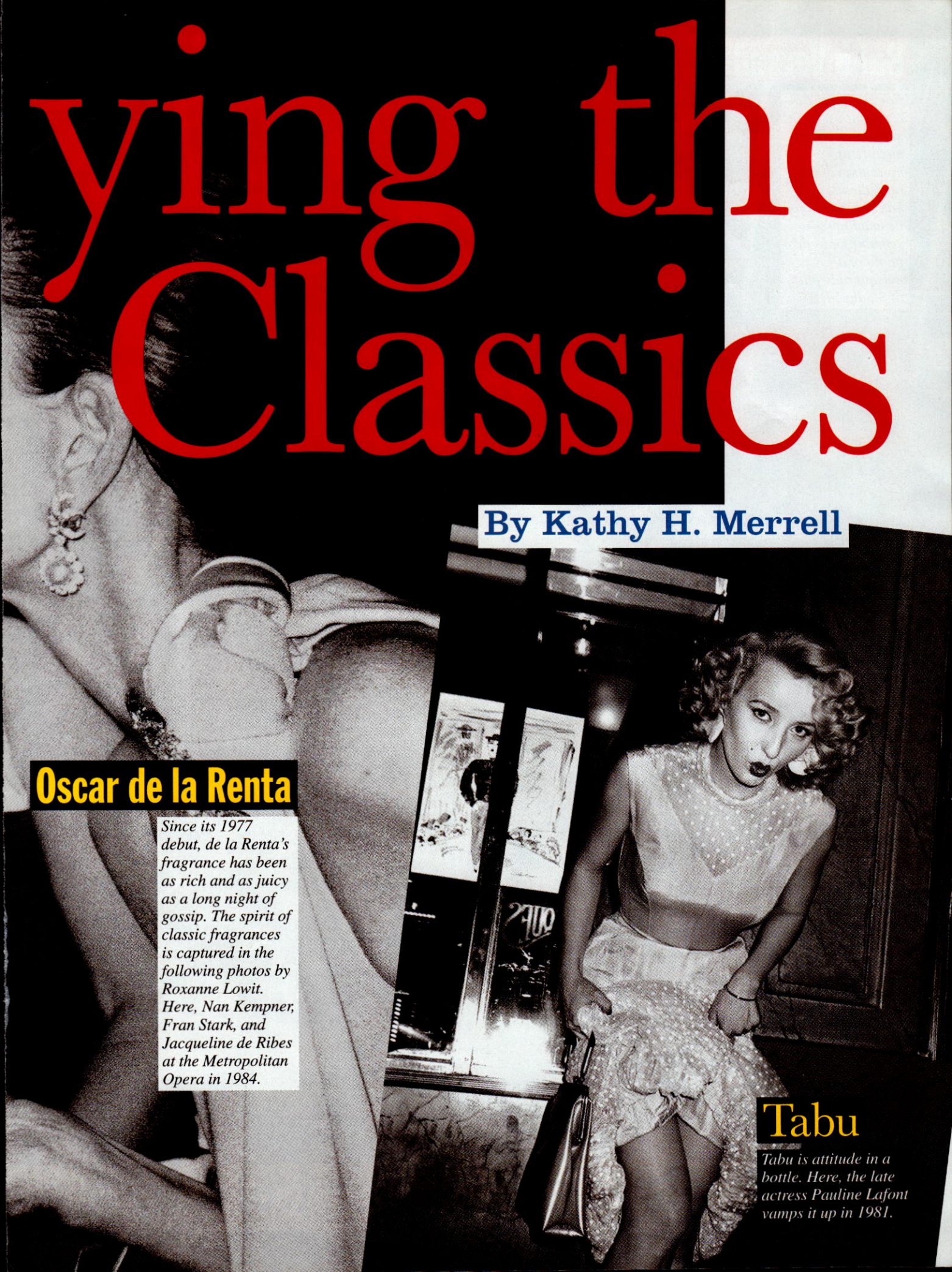
and Jean-Michel Basquiat. "It was a great time," she says. "You know, the Sex Pistols and Blondie and the B-52's—all kinds of great music and interracial mixing. I lived for the night and for my look."

Of course, things had to change (Mazar remarks that all her old friends are dead and there but for the grace of God goes she), and she enrolled in the Robert Fiance School of Beauty in Times Square. Didier Martheleur, a hairstylist in New York who went to beauty school with Mazar, remembers that she was using Velcro rollers ten years ago, about five years before Oribe made them his signature. Mazar started doing hair and makeup for her famous friends, one of whom was, of course, Madonna. She was Debi M. at the time and seemed to float behind Madonna like a more beguiling shadow. "I ended up getting really depressed," she says, "because it was almost like an *All About Eve* trip. Not that I envied any one person, but I worked so *(continued on page 197)*

Stud
What does
it take for a
perfume to
last forever?
PHOTOGRAPHED BY ROXANNE LOWIT

ying the Classics

By Kathy H. Merrell



Oscar de la Renta

Since its 1977 debut, de la Renta's fragrance has been as rich and as juicy as a long night of gossip. The spirit of classic fragrances is captured in the following photos by Roxanne Lowit. Here, Nan Kempner, Fran Stark, and Jacqueline de Ribes at the Metropolitan Opera in 1984.

Tabu

Tabu is attitude in a bottle. Here, the late actress Pauline Lafont vamps it up in 1981.

Bal à Versailles

For 30 years, Bal à Versailles, with its vibrant mixture of more than 300 ingredients, has been loved for its headiness—symbolized in this photo of a masquerade party at Studio 54.

The finest raw materials are a

Once in a blue moon something is so perfectly executed, so fully realized, so totally on target that it becomes a classic. Coca-Cola, Levi's, the "White Album," *Casablanca,* and Beethoven's Fifth are all definitive creations. They are instantly recognizable, immutable, and ageless.

The same can be said of some perfumes. Chanel No 5, Shalimar, and Joy all have withstood the test of time. They have great followings decades—in the case of Chanel No 5, 72 years—after inception. Each of these die-hard fragrances represents an ideal of the way a certain sort of scent should be. Joy and L'Air du Temps are *the* classic florals, against which all others are measured. Shalimar and Opium are the gold standard of orientals.

Miss Dior

The postwar passion for Christian Dior's New Look extended to his perfume. Somehow, the classic scent still smells new.

Each of the classics was absolutely original when introduced, and yet there was something so familiar, so successfully blended in each formula that it clicked in people's minds and became hugely, wildly successful. They all have tenaciously loyal followers. As one Shalimar devotee said, "Changing would be savage." But the key is that over the years they've also attracted new blood.

There's been no better climate for the classics than the present. Economic cataclysm over the past few years and the social change that comes with it have sent people in search of the authentic, the safe bet, the classic perfume. "When economic times become more difficult, people tend to go to classic things, whether it be the navy cashmere blazer, the tan trench coat, or diamond earrings," says Julia Farrell, president and CEO of Guerlain in the U.S., which is enjoying a resurgence of interest in its most popular perfume, Shalimar.

The nostalgia kick seen on the runways lately is also indicative of the return to classic, nearly antique, per-

prerequisite for immortality.

Shalimar

Shalimar has been the grande dame of fragrance since 1925. It is as elegant and as ornate as this embroidered linen jacket, worn by the divine Diana Vreeland at the Metropolitan Museum's Costume Institute gala in 1980.

Joy

Joy is an archetypal floral perfume, as feminine as girls at a fancy party. Here, former model Wallis Franken and night crawler Larissa.

Norell

Named for legendary designer Norman Norell, the perfume is a sophisticated classic. Here, photographer June Newton and interior designer Andrée Putman in 1981.

Opium

Opium is as audacious as an 80s party girl. Dianne Brill, partying in 1989.

Chanel No 5

Pearls, bright red lips, and vivacity are the essence of Chanel No 5.

Chloé

Chloé is as sultry as the white gardenia Billie Holiday always wore. Here, Diana Ross, a.k.a. the lady who sings the blues, embodies the idea.

fumes. "People are looking for stability and comfort, and so they become nostalgic," says Caroline Geerlings, vice president of marketing for Christian Dior Perfumes, which is attempting to broaden the appeal of its postwar signature, Miss Dior. It was another victory for the diehards when Miss Dior shot to the top of the best-seller list (amid a bevy of perfume launches) in the first five weeks that it became available at Nordstrom earlier this year.

"It's the ability to attract customers from age 16 to 90—that's what a classic is all about," says Jane O'Connor, vice president of marketing at Sanofi Beauté, parent of Yves Saint Laurent, which has watched Opium make it to the top-ten list every year since its debut in 1977. It's no coincidence that the latest ad campaign features Kate Moss, the model of the moment. "You try to keep the awareness level out there for kids coming into the marketplace," says O'Connor.

But while marketing clearly brings people to the counter, most perfumers agree that having the finest raw materials is a prerequisite for immortality. "In the beginning, the quality of ingredients accounts for a classic," says Robert Brown, a perfumer at Florasynth, which created the soon-to-be-classic Giorgio Beverly Hills. (According to the Fragrance Foundation, a perfume must sell well for 15 years to become a classic. Giorgio is in its thirteenth year as a top-

A great perfume is not just

Charlie

The Charlie girl always has a good time. Here, Linda Evangelista, Naomi Campbell, and Christy Turlington joke around at an event in 1989.

a formula, it's a mystique.

selling brand.) While its potency offends some, the audaciously floral potion is made with an unusually high amount of natural essential oils. When Giorgio became a hit, some bottom-line watchers urged that a synthetic version be developed, but the people running the show decided not to cheapen a good thing. At the time of its launch, Giorgio was the most expensive perfume to make, bar none.

One thing that many of the great fragrances have in common is old-fashioned craftsmanship. Chanel, Jean Patou, and Guerlain each have a single perfumer who oversees the manufacture of the company's products and makes sure that the formulas and their quality remain unchanged over time.

And that is the point: A great perfume is not simply a formula or a name or a beautiful bottle, it is a mystique. When one buys Joy or Oscar de la Renta, it's not just an aroma that's acquired but a certain prestige. As one young woman paying for her first bottle of Chanel No 5 at Bloomingdale's said, "I'm buying it because I want to be French."

Even though companies will always try to breathe new life into their classics—such as Estée Lauder's current campaign for the spicy 50s sensation Youth-Dew—a great perfume can succeed with minimal effort at marketing or advertising. L'Heure Bleue by Guerlain, a favorite of both Jean Harlow and Catherine Deneuve, has sold steadily for 81 years with very little advertising.

There is something extraordinary—some serendipitous blending of ingredients, some chance mix of composition and inspiration—that separates the diehards from the thousands of perfumes launched and long forgotten. How else does one explain the fact that after wearing L'Heure Bleue every day since she was quite young, Italian fashion maven Pilar Crespi says, "People stop me on the street and ask me what I'm wearing." ●

The Frill Is

Scrap the ball gown and let down your hair. Evening wear gets real.

PHOTOGRAPHED BY MARK BORTHWICK

Gone

Dressing down: A classic black sheath, a clean, radiant face, and hair that's dried straight—not styled to the hilt. This page: Long black dress in matte silk by Ralph Lauren Collection. Makeup colors: Blush Subtil in Rose Delicate and Sorbet de Lancôme lip gloss by Lancôme. Opposite page: Dress with sheer top by Jil Sander. These pages: Hair, Drew Jarrett; makeup, Tracey Gray for Gray's Salon, N.Y.C. Details, see Credits page.

It's a bad time to be a ball gown, given how women are dropping their black-tie armor and slipping into something more comfortable. Ann Barish, the wife of film producer and Planet Hollywood chairman Keith Barish, would need a stepladder to find her fancy old Adolfos. They're in the top of a double-hung closet, "out of reach in cellophane covers. I haven't taken one down in ages." Like many women on the gala circuit, she'd rather wear evening suits, evening pants, short dresses, a classic black sheath, or just about anything that slides across a car seat without shedding sequins or beads.

Once the ornate dress falls away, so do a lot of other trappings—the drag-queen face, the Hydra-like hair, the ceremonial trips to the bank vault to retrieve real jewels. The dread evening bag, more trouble than a twitchy toy poodle on a leash, is often left behind. Those who can't pawn off a compact on a husband or date just drop it in a jacket pocket or do without. Katie Ford, president of Ford Models, takes along only money and keys—not the girliest of accessories, she admits, but then this is a no-nonsense decade. As Marci Klein, talent coordinator for *Saturday Night Live,* says, "It's kind of about being more who you are and caring less about showing off what you have."

"There's an argument to be made for American informality."

And as black-tie events increasingly revolve around business, who wants to flaunt their designer labels or their cleavage? "The seductive woman in the bare gown" no longer rules the night, says Richard Martin, curator of the Costume Institute of the Metropolitan Museum of Art in New York. "If people want to see skin, they go see a Sharon Stone movie."

Even Sharon Stone is looking pretty chaste offscreen, judging from the Grace Kelly aura she radiated at last year's Academy Awards. For her Barbara Walters interview, she wore ivory crepe pajamas by Vera Wang that accentuated her blondness and not much else. "Part of what's modern is a certain suggestiveness in clothes," Wang says. "Things don't need to be totally obvious."

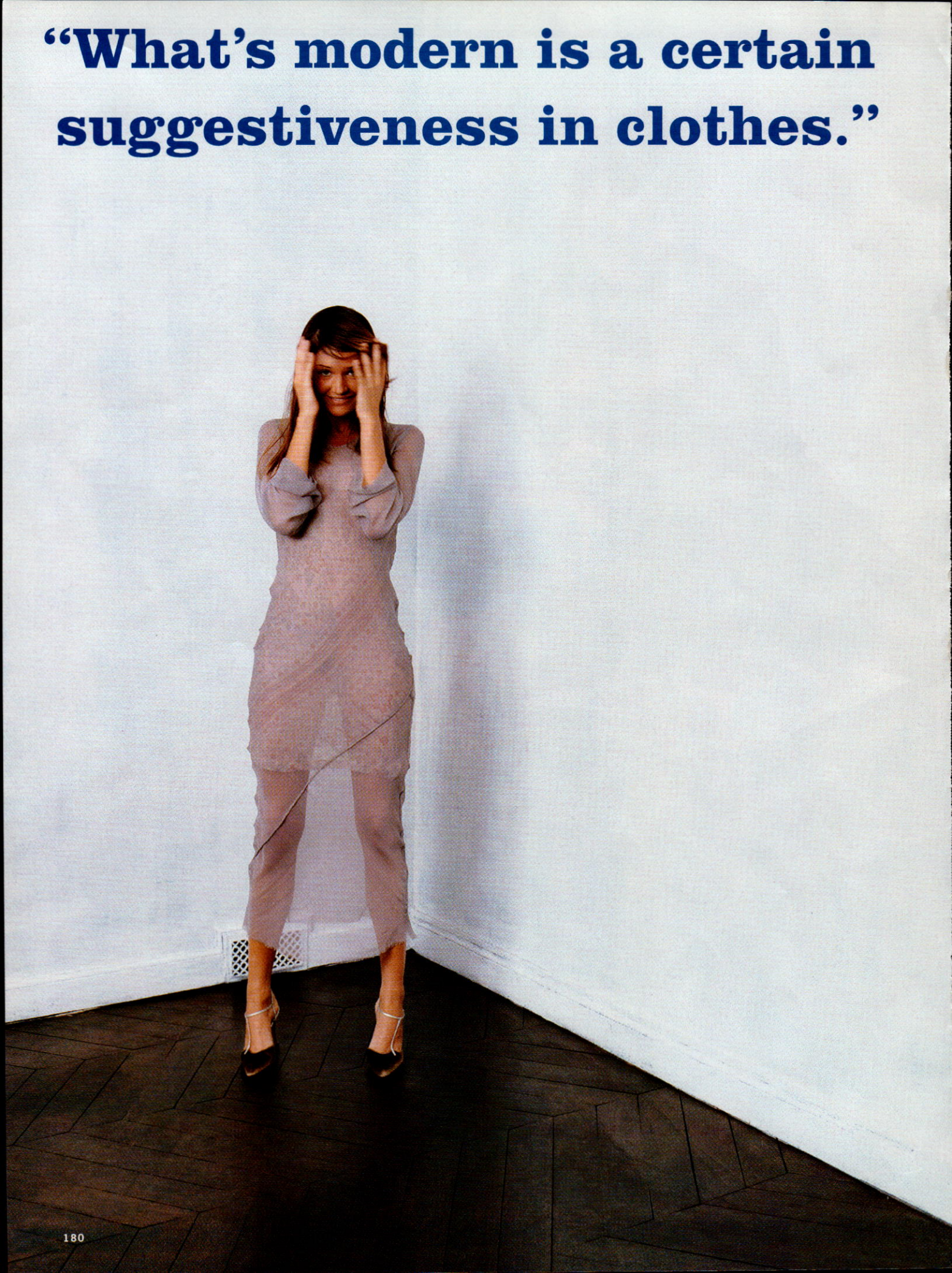
Now that day and evening clothes are more interchangeable, it's easier to dress up and down at the same time. Women wear velvet to work and wool on the dance floor, sometimes with the same pair of shoes. "There's a real argument to be made here for American informality," says Martin.

Tatiana Von Furstenberg, the daughter of designer Diane Von Furstenberg, once improvised an evening dress out of three $3 nightgowns—one black, two pink—layered in triple-tier fashion and cinched with a black satin bow. "I wore it with a sexy black bra and black lace-up boots," she says. "It was totally black-tie for $9. Before, I would have felt out of place in something like that."

—FRANCES ROGERS LITTLE

Black-tie brass: Gold buttons add the right pomp and ceremony, but they're less flashy than jewelry. Black wool jacket, cotton leggings, and suede boots, all by Chanel. Details, see Credits page.

"What's modern is a certain suggestiveness in clothes."



Evening clothes with quiet anonymity suit the times. This page: Men's velvet single-breasted jacket, men's long-sleeve cashmere sweater, and women's velvet pin-striped trousers by Helmut Lang. Makeup colors: Elizabeth Arden Slenderliner Eye Pencil in French Fawn and Luxury Lip Gloss in Clear. Opposite page: Long-sleeve Comme des Garçons chiffon dress with slip. Details, see Credits page.

Air Traffic

By Laurie Drake

At one time TV was free; now you pay for it. At one time you drank water straight from the tap; now you buy it in bottles. So what are they going to charge you for next—the air that you breathe?

You got it. Oxygen—the big O_2—is the current darling of the marketing world. Which is ironic, because oxygen, when it combines with other molecules, is what causes steel to rust, copper to turn green, rocks to crumble, and (to bring oxidation down to a more personal level) expensive blond highlights to fade.

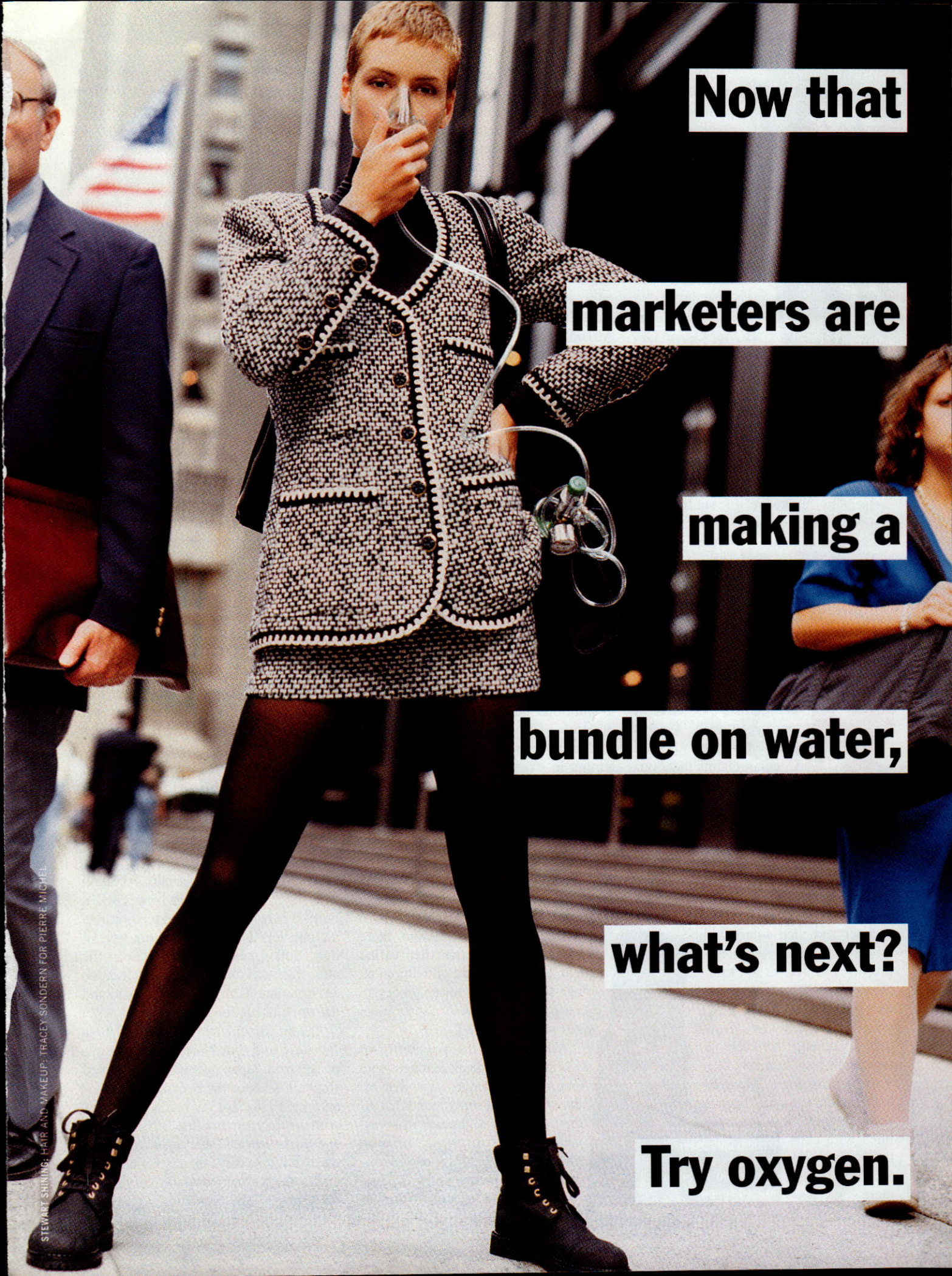
Nevertheless, the air we breathe is being sold in wondrous ways—from the ridiculous (the Oxygen Cocktail touted on late-night infomercials by ex–*I Spy* actor Robert Culp) to the sublime (fresh, crisp "ozone notes" in perfumes) to the sublimely ridiculous ("oxygen facials" and wrinkle creams that help skin "respirate"). Most of these claims are a bit of a leap, since only the lungs can take in oxygen. The skin can't (it acts as a barrier), and the stomach can't (it's full of acids). Just the lungs, where oxygen is taken into the bloodstream and delivered to the cells, which then hand over carbon dioxide, CO_2, for the return trip to the lungs.

But that hasn't stopped the marketers, who seem to be tapping into our collective unconscious—and into a primal fear of asphyxia, common to anyone who has worked in an office where one can't open the windows. The energy crisis of the 1970s gave us sick-building syndrome—nausea, dizziness, headaches, and all-around immuno-blahs caused by tightly sealed structures with poor ventilation systems. That same energy crisis begat more fuel-efficient jetliners, which, though they cut down on air and noise pollution, today circulate half the fresh air their forebears did. The federal government is studying whether the other half—recirculated air—allows for the transmission of contagious disease.

However, if you've ever caught a cold after flying, you already know the results of the study. A Boeing spokesman insists that proximity to other people, not recirculated air, is the culprit. But isn't that splitting hairs when you've got a monopoly on air at 30,000 feet? At least the pilots have their own ventilation system with a higher rate of flow, to keep instruments cool and windows from fogging up (and themselves safe from disease?).

Then there's our concern about the cutting down of the rain forests and fears about the rise in industrial pollutants like CO_2, which contribute to global warming and the depletion of the earth's ozone layer. And who can blame some enterprising soul for barking, "Get your oxygen here!"? The alternative health field glommed

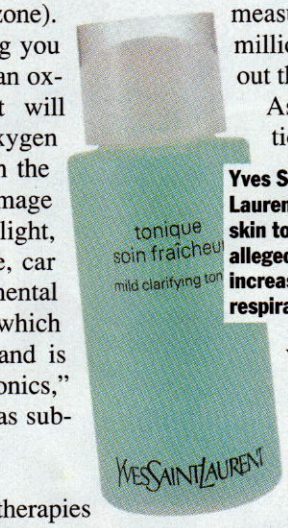
Future chic: Air-hose accessories? Houndstooth skirt and jacket by Anna Sui. Details, see Credits page.


Now that
marketers are
making a
bundle on water,
what's next?
Try oxygen.
STEWART SHINING; HAIR AND MAKEUP: TRACEY SONDERN FOR PIERRE MICHEL

The Oxygen Cocktail, an infomercial favorite, purportedly "reduces fatigue."

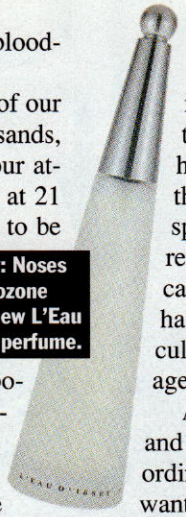
onto this a few years ago, with books like *Oxygen Therapies,* by Ed McCabe (who self-oxygenates by ingesting diluted, food-grade hydrogen peroxide—don't try this at home), and quarterly catalogs like *The Family News*, "HQ for O_2 and O_3" (headquarters for oxygen and ozone). In the catalog you will come across DermAlive, an oxygen-saturated aloe gel that will "bring your skin to life"; Oxygen Plus, which will "protect from the effects of free radical damage caused by exposure to sunlight, X rays, ozone, tobacco smoke, car exhaust, and other environmental pollutants"; and Colo Zone, "which releases oxygen in the gut" and is used as "an alternative to colonics," according to its maker, who has subtitled it What a Way to Go.

These oxygen therapies are generally based on the premise that we're in an oxygen crisis. A pamphlet for the Oxygen Cocktail claims that "our early ancestors breathed air with an oxygen content of 36%. By 1989, the Earth's oxygen level was reduced to 19.6%. In some industrial cities, air pollution has rendered the available oxygen content as low as 9%!" The cocktail—a powdered drink that you mix in a blender and then squirt with oxygen from a canister—promises to deliver ten times more oxygen to the tissues than breathing would (that is, if you don't belch first). But if you do manage to keep the oxygen in your stomach, New York dermatologist Mary Ellen Brademas says, "because your stomach is lined with cells that secrete hydrochloric acid, there's no way the oxygen could get into your bloodstream."



Yves Saint Laurent's new skin tonics allegedly increase cell respiration.

Oxygen starvation is the least of our worries. For hundreds, if not thousands, of years, the oxygen content of our atmosphere has remained constant, at 21 percent (currently, 20.95 percent, to be exact), with nitrogen and other gases making up the rest, according to Bob Phalen, director of the Air Pollution Health Effects Laboratory at the University of California at Irvine College of Medicine. Air pollutants, yes, we have to worry about, but since they're measured only in parts per million, they're not crowding out the oxygen.



Air play: Noses detect ozone in the new L'Eau d'Issey perfume.

As for the vitamin-rich antioxidant pills that are said to protect us against free radicals (those pesky little molecules that steal electrons from vital chemicals in the body, causing damage and contributing to aging and disease), Phalen has this to say: "I've seen studies on mice and rats exposed to pollution and given vitamins or deprived of vitamins. And the studies have indicated that vitamins in excess of what's in the normal diet did not protect them from the effects of air pollution. But extreme vitamin deficiency did make them more vulnerable.

"The latitude that we have for vitamin concentrations is pretty wide," he continues, "and I guess that's because for millions of years, before there were supermarkets, our diet varied a great deal. You could go without an orange for years. So our resiliency to dietary fluctuations is larger than most people realize."

Asked about the possibility of fighting free-radical damage with vitamins, Brademas says that although a recent study found that vitamin A reduced the risk of breast cancer, "it's hard to say, because that study has not been duplicated. Most people in the U.S. get enough vitamins, unless they're bulimic or anorectic or on a diet of Pepsi-Cola and Twinkies. I think you have to do things in moderation—lead a healthy lifestyle, don't go out in the sun. And if you want to spend your money on vitamins, remember that an excess amount can actually be harmful: Excess C has been linked with renal calculi, and excess A with liver damage and fetal damage."

As more and more U.S. cities and counties adopt nonsmoking ordinances, it's clear that people want fresh air. They'll even go back to nature for it, if the popularity of "active vacations" is any indication.

For people who really want a big shot of fresh air, Backroads, an active-travel agency in Berkeley, California, offers an eight-day mountain-biking tour of Costa Rica. You ride along dirt roads and hike through its rain forest. Breathe deeply—you're paying for it ($1,398, airfare and bicycle rental not included). Fresh air is a big draw at the Paris nightclub La Danceteria, where patrons can get high on the purification system, which not only filters the air every three minutes but perfumes it, too—with sea or mountain scents. At Salon Ishi in New York, a built-in exhaust system and ten portable air purifiers help keep the air free of dust, pollen, and chemical odors—the atmosphere as much a part of the serene environment as the classical music and the stock of bottled water.

Karin Herzog's Vita-A-Kombi is a Swiss oxygen cream laced with vitamin A.

It's no coincidence that owner Ishi is Japanese and that his purifiers are imported from Japan, a country of devoted smokers—hence the need for air cleaners. In 1988, Tokyo made headlines with its oxygen booths, oxygen bars, and portable cans of oxygen for home use. And this year, Japan is giving us an air purifier for our cars—if they're Toyota Camrys. The company is currently

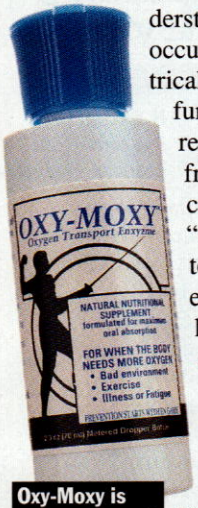
On top of current trends, Lancaster calls its new skin cream a vital oxygen supply.

DAVID COOK. DETAILS, SEE BEAUTY GUIDE, CREDITS PAGE.

test-marketing its first air-filtration system in the United States, as a dealer-installed option or an add-on, to reduce a driver's exposure to dust and allergens while on the road.

The selling of air pervades the perfume industry, where ozone notes (synthetic chemicals) replicate the smell of the sea, the mountains, a tropical rain forest, or the air after a thunderstorm (where ozone occurs naturally in the electrically charged air). In perfume-speak, ozone has replaced lemon as the new fresh scent. Says fragrance consultant Ann Gottlieb, "Ozone is a great booster to fragrances. Each essential-oil house has its own—some smell like sea air, others like laundry air. All have a tremendous pitch. Ozone makes a fragrance's top note very bright."

Two trends, one bottle: Colo Zone is touted as an "oxygen promoting colon cleanser."



Oxy-Moxy is a "respiratory" enzyme concoction for air demons.

Among the first fragrances to use ozone in abundance were Eternity for Men and New West Skinscent for Her; it's also present in Escape, Sunflowers, and the new L'Eau d'Issey from Issey Miyake. Says Linda Romberger, director of evaluation at Mane, a New Jersey–based essential-oil house, "Because of how society has changed, baby boomers are looking for fragrances that capture the outdoors—as an escape from daily life. They want a fragrance that smells crisp and clean, that may evoke a vacation or a special camping trip—a scent that ties in with the atmosphere, with the environment. And because ozone is so clean and crisp, it's used in a wide range of products—everything from fine fragrances to hair care, skin creams and lotions, and deodorants. The consumer may not even know she's smelling it, because it fits into the lifestyle so well."

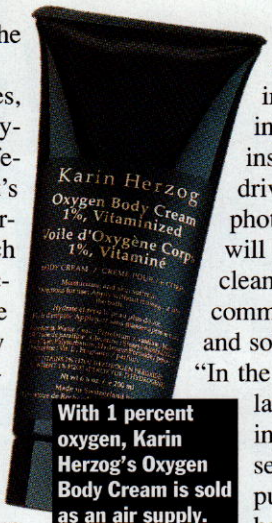
New West for Her includes ozone—*parfumeur*-speak for a fresh-air scent.

Cosmetics companies, too, are trying to fit oxygen products into our lifestyle. Yves Saint Laurent's new Breathing Precursors skin tonics, which contain pantothenic acid, are said to increase cellular respiration by 120 percent. Lancaster Monaco's new Skin Therapy "vital oxygen supply" is said to increase the skin's oxygen content 100 percent and reduce wrinkle depth up to 40 percent (nonetheless, be sure to wear your sunscreen when you're outward bound). And from Switzerland, Karin Herzog's Oxygen Face Cream and Oxygen Body Cream have a small amount of hydrogen peroxide, an antiseptic composed of hydrogen and oxygen.

A Bioelements gel is billed as an "oxygen cocktail" for the skin.

But Brademas says, "It's medically impossible to have oxygen penetrate the skin. Now, if you have an open wound, doctors will sometimes heal it with oxygen under pressure in what they call a hyperbaric chamber. But if your skin is intact, even the pure oxygen in a hyperbaric chamber will do nothing. You have to breathe it in."

Introducing oxygen into products, however illogical it may sound, is a response to the poor air quality we live with, says David Givens, a Washington, D.C., anthropologist. Givens sees our air as the last free natural resource, but not for long. With car ownership exploding—"Human beings seem to have an insatiable need to drive," says Givens—photochemical smog will get worse and clean air will become a commodity, to be bought and sold per cubic meter. "In the future," he speculates, "office buildings may add a service charge for purified air. It won't be much, but eventually others will follow suit, and then before long it will be the norm."



With 1 percent oxygen, Karin Herzog's Oxygen Body Cream is sold as an air supply.

One hair salon has ten portable air purifiers and a built-in exhaust.

And guess where the experts say some of our worst air is right now? In our own homes, which are filled to the brim with dust, pollen, mold spores, bacteria, viruses, formaldehyde, and the effluvia from dust mites, microscopic spiderlike bugs. These last are such irritants to humans that they've been proposed for use in military operations, says Bob Phalen. He explains, "We shed about 7 million skin cells a minute, and the mites eat them and generate babies. When the mites die, their carcasses dry up. And it's not clear to me whether it's the dead mites or their excretions, but it's very allergenic. So an air purifier that cleans that up is important."

After hearing this description, I was thoroughly grossed out. I headed for neither the vacuum cleaner nor old *Consumer Reports* to find a household air cleaner (the October 1992 issue, by the way) but for the department store, to treat myself to the best body exfoliator money could buy. Then I whipped myself up an Oxygen Cocktail and had myself a good…burp. ●

Antioxidants are appearing in everything from vitamins to skin creams.

The Recine NY salon looks like a giant jewel box.

Small Gems

A guide to some of the most intimate salons throughout the country.

New York

MCM Salon

A tiny elevator takes customers to this brick-walled, skylighted fifth-floor salon, where a haircut can take longer than minor surgery. But it's worth it. The customers—who include model-thin too-old-to-be-waifs and pumped-up men unembarrassed by highlighting foils—are confident and stylish. The hairdressers' style is casual and cool, just like the cuts. **Price:** Cut, $65–$100; single process, $65–$70; highlights, $125–$180. **Address:** 18 West 23rd St. **Phone:** 212-366-5757.

Jason Croy Salon

This ground-floor space deep in the West Village looks more like a sparse pied-à-terre than a salon. But when a woman stands at the window and blows kisses to owner Croy, it's because she loves the way he cuts her hair, not because he just flew into town. Along with Ray Capuana (the nice actor–shampoo guy) and fresh flowers, the other feature here is Croy's partner, David Brown, who runs the business and holds the blow-dryer for Croy every now and then. **Price:** Cut, $40–$60; single process, $55; highlights, $90–$150. **Address:** 301 West 4th St. **Phone:** 212-691-8299.

Style, kitsch, and curios at Milio's, Chicago.

Facial Dynamics/Nails by Nina

In a brownstone on a tree-lined Upper East Side residential block is a salon that specializes in facials, nail care, and friendliness. June Meyer's hour-and-a-half facial (with Murad and Essensa products) takes place in a space that could be a studio apartment. In the next room is manicurist Nina Novy—one of the best we've found in Manhattan. Both Meyer and Novy provide trustworthy waxing. No wonder Donna Karan and Barbra Streisand have been spotted here. **Price:** Facial, $95 and up; manicure, $18; waxing, $15–$45. **Address:** 129 East 80th St. **Phone:** (Meyer) 212-794-2961; (Novy) 212-288-8130.

Recine NY

Although this little salon looks like a giant jewel box—with glistening marble, velvet cushions, and huge gilded mirrors on every wall—the ethos here is down-to-earth. Hairdresser and owner Bob Recine (who's away on magazine shoots much of the time) makes his own hair products, and they always have an organic something—a chili pepper, a rose, a twig—floating inside the bottle. Recine's staff of eight preaches his earthy philosophy to the Chelsea girls who lounge about: Hair has to be healthy before it can look good. **Price:** Cut, $50–$75; single process, $60–$100; highlights, $110 and up. **Address:** 266 West 22nd St. **Phone:** 212-727-8464.

Russell Cappellino Salon

The antithesis of a typical uptown hair factory, this salon (located on the fourth floor of a brownstone) was created in the image of a villa in Tuscany. Owner Cappellino books one client at a time; in fact, there's only one chair. Pick the music you want to listen to, make phone calls, and help yourself to anything that's in the small kitchen—you're Cappellino's special guest for as long as you need him. "I like to see a style evolve, and that happens after a few appointments," he says. You'll want to go back. **Price:** Cut, $150; single process, $100; highlights, $150 and up. **Address:** 27 East 67th St. **Phone:** 212-717-1212.

N.Y.C.'s Facial Dynamics sells Essensa products.

Angela Cosmai Salon

Cosmai, who's known around New York for her just-right highlighting, quietly presides over her elegant new quarters, greeting clients, consulting, and coloring. You can catch a glimpse of rare urban greenery through the back windows, and there's a cabinetful of

Nails by Nina, N.Y.C., provides quiet pampering.

STILL LIFE: DAVID COOK

TOP: DAVID STESNER. BOTTOM: CARTER SMITH.

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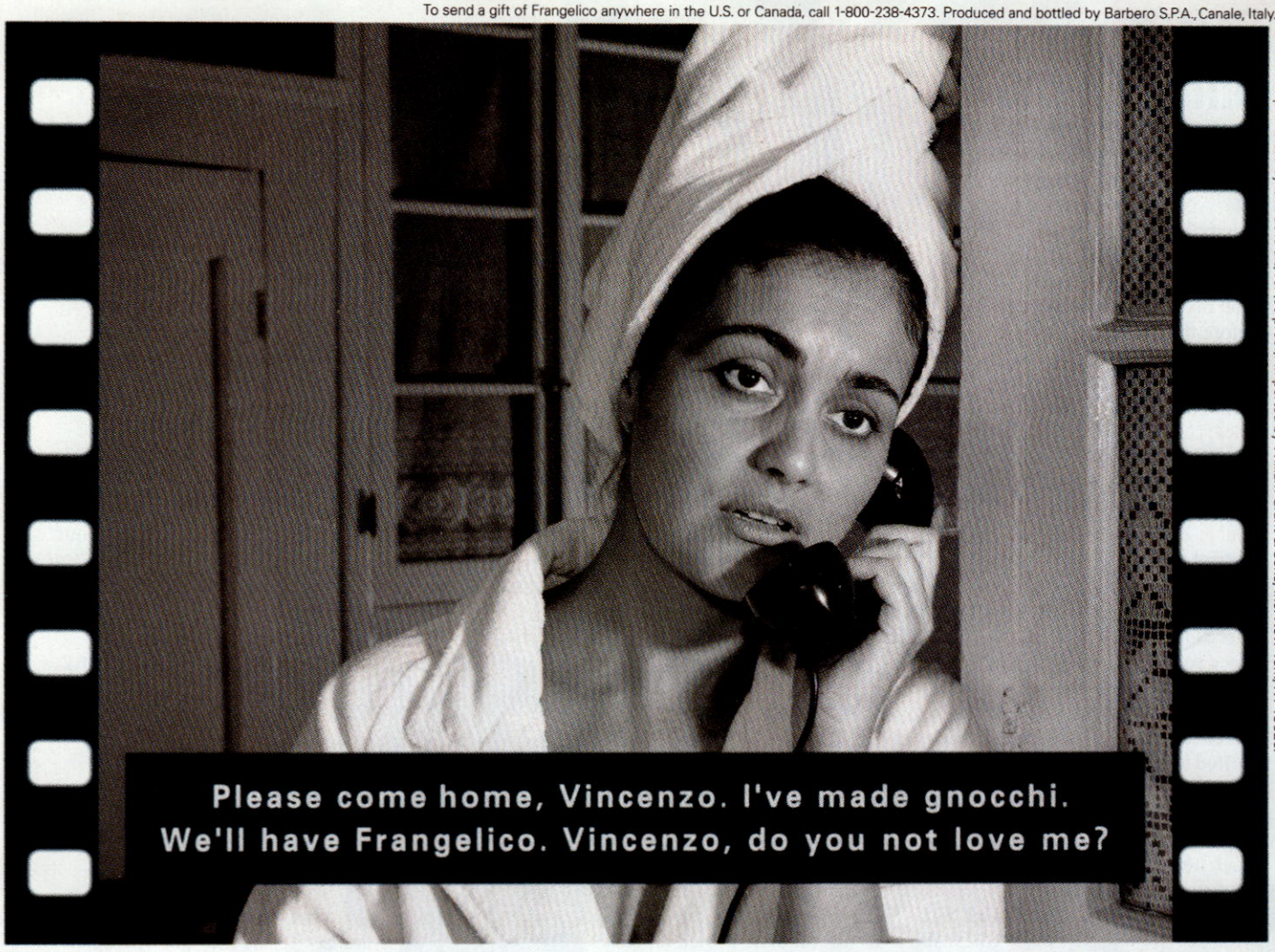


Void where prohibited by law. 28% alc/vol (56 proof). Imported by William Grant & Sons, Inc. New York, NY 10020.

(Finalmente: Vincenzo came home, they ate, they toasted, they made love, but alas he does not love her.)

Frangelico® The Intriguing Liqueur. Translated directly from the Italian.

Small Gems

(continued from page 186)

Victorian-looking jewelry for sale. Also on board is hairstylist Laara Raynier, who gives lots of advice before she cuts. Cosmai's clients look mysteriously great even before they have their hair done. Something tells us there's a whole lot of expert maintenance going on. **Price:** Cut, $100–$125; single process, $50–$100; highlights, $100–$400. **Address:** 16 West 55th St. **Phone:** 212-541-5820.

Daniel Salon

This swish town-house salon resides in one of the fanciest sections of the Upper East Side. The 20-foot ceilings make the space seem vast, and the urban garden in the back adds to the patrician airiness. This is old-time, old-world beauty. Watch the bejeweled grandes dames get coiffed—which means the teasing, spraying, and pinning you don't see much anymore. But hairstylist Bobby Machado can do the modern do's too. And when he says the styling will last, believe it. **Price:** Cut, $95–$125; single process, $65; highlights, $130–$200. **Address:** 22 East 66th St. **Phone:** 212-517-4566.

Model citizens inhabit MCM Salon, N.Y.C.

Philadelphia

Jayne Hairstyling

Philly's art and media crowds converge at this button-size salon that specializes in soft, no-fuss haircuts and coloring at its most natural. Regulars head to the back room for muffins and coffee before receiving the calm, methodical ministrations of owner Jayne Aufiery, stylist Mercedes Smith, and colorist Connie Gaines. Because the staff is known for styling sans intimidation, faithful clients persuade their husbands to give Jayne a whirl. **Price:** Cut, $50 first time with Aufiery, $40 thereafter; with Smith, $33; single process, $35 first time, $28 thereafter; highlights, $50–$80. **Address:** 3733 Lancaster Ave. **Phone:** 215-382-4944.

Peaceful, easy feeling: L.A.'s Coif is like a sanctuary.

JayMichael

Located in a converted clapboard house, this full-service salon is known for its conservatively chic cuts and Grace Kelly–blond color work. Jay Michael, the amiable owner, and his wife, Cynthia Weiner (who oversees bookings), are on a first-name basis with everyone—including the deliveryman who brings the complimentary bagels and cream cheese on Saturdays. **Price:** Cut, $25–$55; single process, $35; highlights, $75 and up; manicure, $12. **Address:** 319 Montgomery Ave., Bala-Cynwyd. **Phone:** 215-664-6570.

Margarita's Beauty Salon

Chances are that many of the impeccably sleek haircuts spotted about town are snipped by Margarita Concha, a stylist who has tended fashionable Philadelphians for 20 years. While a few clients pop in for weekly blow-drys, most come to Concha's tiny domain for painstaking cuts done without small talk. Her service is often a family tradition: Concha's appointment book contains a slew of mothers and daughters, and a few grandchildren as well. **Price:** Cut, $50; blow-dry, $30; single process, $40; highlights, $70 and up. **Address:** 1614 Spruce St. **Phone:** 215-567-2257.

Chicago

Therapy Boutique & Salon

Having a bad day? Come to Therapy not only for a haircut but for a glass of champagne—even for a sexy (or hysterically glitzy) new dress. By the time you get to David McRavin's chair (he's a protégé of Oprah Winfrey's stylist, Andre Walker), you'll be singing along with Natalie Cole on the radio just like everybody else. If a dose of good dish cures what ails you, the gossip at the nail bar is guaranteed Grade A. Says one client, "Everybody here knows everything about everybody." **Price:** Cut, $30–$50; hot-comb, $33; manicure, $10. **Address:** 433 South Dearborn. **Phone:** 312-427-0557.

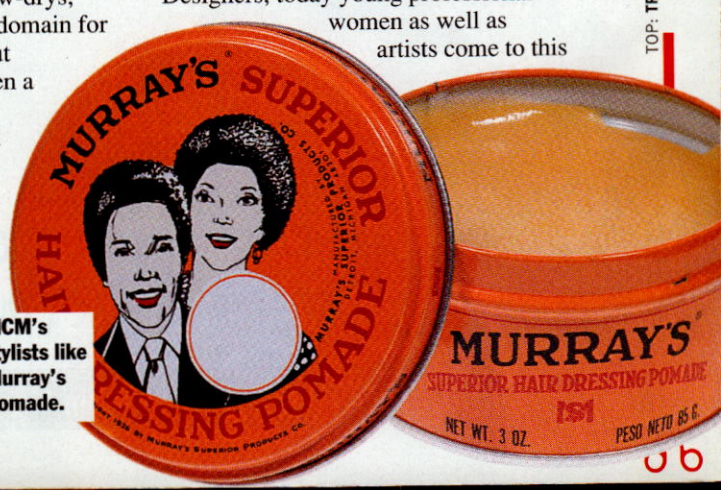
Curl Up & Dye

When owner Tina Mata recently remodeled Curl Up & Dye, she thought about changing the name to something less, you know, campy. "The clients wouldn't hear of it," says Mata. The real attraction of this Lincoln Park salon is its steady reliability for both cuts and color. Clients say they get Michigan Avenue treatment at neighborhood prices. **Price:** Cut, $31–$36; single process, $46 and up; highlights, $56 and up. **Address:** 2837 North Clark. **Phone:** 312-348-1000.

Hydrafizz bath tablets, available at Facial Dynamics.

Milio's Hair/Tattoo Studio

Milio's might be hidden on the first floor of an apartment building, yet the salon is anything but staid. While waiting for a haircut, customers can play pool, sip "smart drinks," or visit the salon's tattoo parlor. (Sounds like the Lollapalooza festival to us.) In the 80s, Milio's in-your-face cuts made it Chicago's answer to New York's Astor Place Hair Designers; today young professional women as well as artists come to this



MCM's stylists like Murray's Pomade.

TOP: TROY HOUSE. CENTER: DAVID STESNER. STILL LIFE: DAVID COOK

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IS IT **SUN OR** IS IT **SUNLESS?**

Small Gems

(continued from page 188)

New York's Bob Recine sprays his homemade oils on hair.

carnival of a salon. Their stylist of choice is Michele Wortman. **Price:** Cut, $30; single process, $25–$50; highlights, $35–$75. **Address:** 3205 North Clark. **Phone:** 312-549-1461.

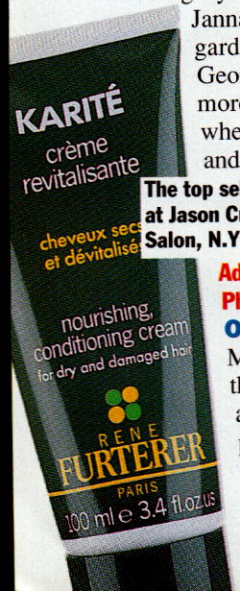
Dallas

Select Studio & Salon

Select Studio & Salon is in a house that feels like a home. Where else can you sit on a plant-filled porch while your foil-covered highlights bake? Nine

Stylist George Lenz, Select salon, Dallas.

independent stylists—in addition to Connie Wiley, a tarot-card-reading manicurist, and David Allen Moon, a massage therapist—occupy individually decorated rooms in the rest of this two-story house. Most of the staff, including stylist Dee Roland, hot colorist Janna Chandler, and avant-garde cutters Rod Powell and George Lenz, are veterans of more traditional salons, where privacy is impossible and the windows don't open. **Price:** Cut, $30–$65; manicure, $18; massage, $65. **Address:** 3526 Cedar Springs. **Phone:** 214-526-3142.



The top seller at Jason Croy Salon, N.Y.C.

Oline's

Mention a hair salon that's in the Oak Cliff neighborhood and most Dallasites probably picture something out of a Beth Henley play—heavy on pathos, bad perms, and hair spray. But Caroline Rasor's eight-year-old salon breaks the "other side of the river" stereotype. Original art fills the whitewashed walls, and a professional staff of six stylists and a manicurist offers style without a lot of fuss. **Price:** Cut, $30; perm, $50 and up; highlights, $40–$75; manicure, $15. **Address:** 390 West 7th St. **Phone:** 214-942-1855.

Tony Fielding Salon

A stone duplex formerly occupied by a dentist is an unlikely setting for what many say is the city's headquarters for happening hair. But the laid-back atmosphere doesn't get in the way of quality service. Stylist Fielding's clients range from people in the arts to "renegades of the social world." Many of them travel miles to get here and then hang around long after their hair is curled and their lipstick is perfect. **Price:** Cut, $30–$45; single process, $50–$100; highlights, $100–$150. **Address:** 3617 Fairmount. **Phone:** 214-522-9486.

There's plenty of elbowroom at Inessence, L.A.

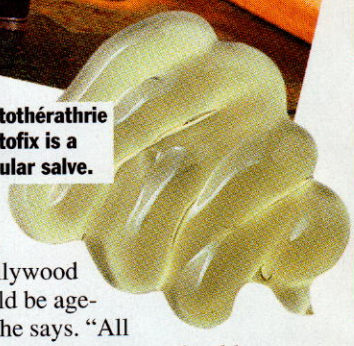
Los Angeles

Coif

You might think you've stumbled into an antique shop rather than a hair salon—there's no sign outside and very little inside to indicate that you're in the right place. Italianate mirrors and Renaissance angel figurines decorate Coif, where stylists Michael Morgan and Leslie Nassar work closely with colorists Lenny Strand and Michael John Derricott. Allow an hour and 15 minutes for a haircut, because nobody rushes. Why worry when the atmosphere is as fluid and as cool as the jazz music that fills the air? **Price:** Cut, $60–$85; single process, $50 and up; highlights, $75 and up. **Address:** 724 North La Cienega Blvd. **Phone:** 310-652-3334.

Romoff

Salons don't get more intimate than this: one chair, one stool, one mirror—a one-man show. Ronnie Romoff washes hair with Kiehl's shampoo, massages the scalp with his knuckles (ecstasy), and then starts cutting (he doesn't do color or perms). An hour later, hair looks as sexy as client Raquel Welch's. What is Romoff's latest wisdom regarding Hollywood hair? "It should be age-appropriate," he says. "All these over-35 executives want shoulder-length or longer hair, and it just doesn't work anymore. I tell them to keep it above their shoulders." **Price:** Cut, $250 and up first time, $225 and up thereafter. **Address:** 1615½ Montana Ave. **Phone:** 310-394-2709.



Phytothérathrie Phytofix is a popular salve.

Inessence Hair Salon

It may be quietly ensconced on chic Montana Avenue (where ordinary bobs are a way of life), but clients walk out of Inessence looking anything but ordinary. This salon caters to the whims of music-video and film stars. But owner Kevin Rosenqvist and his staff of three stylists don't limit themselves to industry folk: Rosenqvist says that he styles toddlers and teenagers, too—"this is a neighborhood salon." Not in your typical neighborhood, of course. **Price:** Cut, $50 and up; single process, $45; highlights, $100 and up. **Address:** 1212 Montana Ave. **Phone:** 310-576-1368.

Home Turf

If disappearing into a salon for an hour or two is more of an inconvenience than a luxury, ask a stylist to make a house call. Colorists from the Louis Licari Color Group in both New York and Los Angeles make house calls armed with everything, even a hose for rinsing. Iain Jones, a colorist and haircutter in Los Angeles, is known for good at-your-doorstep (and movie-set) service, but he doesn't clean up afterward. Serious neat freaks should go to a salon.

Reported by Allure *staff, New York; Jill Gerston, Philadelphia; Libby Morse, Chicago; Tracy Achor-Hayes, Dallas; Paddy Calistro, Los Angeles.*

TOP: TROY HOUSE. BOTTOM: DAVID STESNER. STILL LIFE: DAVID COOK

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Lois never thought she'd have thinning hair at 25.

She's been covering up the problem. But no amount of blowdrying, gelling, moussing, twisting, no ribbon, no scarf, no bow, no clip can do the one thing she truly wants: grow her own hair back. Fortunately, she's learned that today, **for diffuse hair loss, Only *Rogaine* has been proven to regrow hair for women.**

See adjacent page for important additional information.

Hair loss is hard for a woman to cope with at any age. At least you're not alone. Over 20 million women share your problem. Fortunately, there's hope. Because it is possible to regrow your hair, with *Rogaine*® Topical Solution (minoxidil 2%).

Hair grows in cycles. *Rogaine* works in part by prolonging the growth cycle. With more hairs growing longer and thicker at the same time, you may see improved scalp coverage.

Dermatologists conducted 8-month clinical tests. Nineteen percent of women using *Rogaine* reported at least moderate hair regrowth, compared with 7% of those using a placebo (a similar solution without minoxidil, the active ingredient in *Rogaine*).

By physician evaluation, almost two of every three women using *Rogaine* had some hair regrowth: 13% had moderate regrowth and 50% had minimal regrowth. The rest (37%) had no regrowth. Thirty-nine percent of the women in the placebo group were also evaluated to have regrown hair.

However, when actual numbers of newly regrown hairs in the 1-cm² area of the test were counted after 8 months of treatment, the group on Rogaine *averaged more than twice as much regrowth (23 more hairs) as the placebo group (11 more hairs).* Individual results may vary.

As with other prescription drugs, studies have not been conducted in pregnant women treated with *Rogaine;* therefore, *Rogaine* should not be administered to pregnant or nursing women. Effectiveness in post-menopausal women has not been studied.

Side effects were minimal: 7% of those who used *Rogaine* had itching of the scalp. *Rogaine* should only be applied to a normal, healthy scalp (not sunburned or irritated).

Studies indicate that *at least 4 months of twice-daily treatment* with *Rogaine* are usually necessary before there is evidence of regrowth.

Rogaine is a treatment, not a cure. So further progress is only possible by using it continuously. Some anecdotal reports indicate that if you stop using it, you will probably shed the newly regrown hair within a few months. Try making *Rogaine* part of your daily regimen, just like brushing your teeth.

Why wait? Find out whether *Rogaine* is for you. Call **1-800-846-8496**. Today. We'll send you an informational brochure explaining all about the product and how to use it. And because *Rogaine* requires a prescription, we'll include a list of nearby *dermatologists or other doctors experienced in treating hair loss* and a $10 incentive to visit a doctor soon.

What is ROGAINE?
ROGAINE Topical Solution is a prescription medicine for use on the scalp that is used to treat a type of hair loss in men and women known as androgenetic alopecia: hair loss of the scalp vertex (top or crown of the head) in men and diffuse hair loss or thinning of the front and top of the scalp in women. ROGAINE is a topical form of minoxidil, for use on the scalp.

How effective is ROGAINE?
In men: Clinical studies with ROGAINE of over 2,300 men with male pattern baldness involving the top (vertex) of the head were conducted by physicians in 27 US medical centers. Based on patient evaluations of regrowth at the end of 4 months, 26% of the patients using ROGAINE had moderate to dense hair regrowth compared with 11% who used a placebo treatment (no active ingredient). No regrowth was reported by 41% of those using ROGAINE and 60% of those using a placebo. By the end of 1 year, 48% of those who continued to use ROGAINE rated their hair growth as moderate or better.

In women: Clinical studies with ROGAINE were conducted by physicians in 11 US medical centers involving 256 women with hair loss. Based on patient evaluations of regrowth after 32 weeks (8 months), 19% of the women using ROGAINE had at least moderate regrowth compared with 7% of those using a placebo. No regrowth was reported by 41% of the group using ROGAINE and 60% of the group using placebo.

How soon can I expect results from using ROGAINE?
Studies show that the response time to ROGAINE may differ greatly from one person to another. Some people using ROGAINE may see results faster than others; others may respond with a slower rate of hair regrowth. You should not expect visible regrowth in less than 4 months.

How long do I need to use ROGAINE?
ROGAINE is a hair-loss treatment, not a cure. If you have new hair growth, you will need to continue using ROGAINE to keep or increase hair regrowth. If you do not begin to show new hair growth with ROGAINE after a reasonable period of time (at least 4 months), your doctor may advise you to discontinue using ROGAINE.

What happens if I stop using ROGAINE? Will I keep the new hair?
Probably not. People have reported that new hair growth was shed after they stopped using ROGAINE.

How much ROGAINE should I use?
You should apply a 1-mL dose of ROGAINE twice a day to your clean dry scalp, once in the morning and once at night before bedtime. Wash your hands after use if your fingers are used to apply ROGAINE. ROGAINE must remain on the scalp for at least 4 hours to ensure penetration into the scalp. Do not wash your hair for at least 4 hours after applying it. If you wash your hair before applying ROGAINE, be sure your scalp and hair are dry when you apply it. *Please refer to the Instructions for Use* in the package.

What if I miss a dose or forget to use ROGAINE?
Do not try to make up for missed applications of ROGAINE. You should restart your twice-daily doses and return to your usual schedule.

What are the most common side effects reported in clinical studies with ROGAINE?
Itching and other skin irritations of the treated scalp area were the most common side effects directly linked to ROGAINE in clinical studies. About 7 of every 100 people who used ROGAINE (7%) had these complaints.

Other side effects, including light-headedness, dizziness, and headaches, were reported both by people using ROGAINE and by those using the placebo solution with no minoxidil. You should ask your doctor to discuss side effects of ROGAINE with you.

People who are extra sensitive or allergic to minoxidil, propylene glycol, or ethanol should not use ROGAINE.

ROGAINE Topical Solution contains alcohol, which could cause burning or irritation of the eyes or sensitive skin areas. If ROGAINE accidentally gets into these areas, rinse the area with large amounts of cool tap water. Contact your doctor if the irritation does not go away. If the spray applicator is used, avoid inhaling the spray.

What are some of the side effects people have reported?
ROGAINE was used by 3,857 patients (347 females) in placebo-controlled clinical trials. Except for dermatologic events (involving the skin), no individual reaction or reactions grouped by body systems appeared to be more common in the minoxidil-treated patients than in placebo-treated patients.

Dermatologic: irritant or allergic contact dermatitis—7.36%; **Respiratory:** bronchitis, upper respiratory infection, sinusitis—7.16%; **Gastrointestinal:** diarrhea, nausea, vomiting—4.33%; **Neurologic:** headache, dizziness, faintness, light-headedness—3.42%; **Musculoskeletal:** fractures, back pain, tendinitis—2.59%; **Cardiovascular:** edema, chest pain, blood pressure increases/decreases, palpitations, pulse rate increases/decreases—1.53%; **Allergic:** nonspecific allergic reactions, hives, allergic rhinitis, facial swelling, and sensitivity—1.27%; **Metabolic-Nutritional:** edema, weight gain—1.24%; **Special Senses:** conjunctivitis, ear infections, vertigo—1.17%; **Genital Tract:** prostatitis, epididymitis, vaginitis, vulvitis, vaginal discharge/itching—0.91%; **Urinary Tract:** urinary tract infections, renal calculi, urethritis—0.93%; **Endocrine:** 0.47%; **Psychiatric:** anxiety, depression, fatigue—0.36%; **Hematologic:** lymphadenopathy, thrombocytopenia—0.31%.

ROGAINE use has been monitored for up to 5 years, and there has been no change in incidence or severity of reported adverse reactions. Additional adverse events have been reported since marketing ROGAINE and include eczema; hypertrichosis (excessive hair growth); local erythema (redness); pruritus (itching); dry skin/scalp flaking; sexual dysfunction; visual disturbances, including decreased visual acuity (clarity); increase in hair loss; and alopecia (hair loss).

What are the possible side effects that could affect the heart and circulation when using ROGAINE?
Serious side effects have not been linked to ROGAINE in clinical studies. However, it is possible that they could occur if more than the recommended dose of ROGAINE was applied, because the active ingredient in ROGAINE is the same as that in minoxidil tablets. These effects appear to be dose related; that is, more effects are seen with higher doses.

Because very small amounts of minoxidil reach the blood when the recommended dose of ROGAINE is applied to the scalp, you should know about certain effects that may occur when the tablet form of minoxidil is used to treat high blood pressure. Minoxidil tablets lower blood pressure by relaxing the arteries, an effect called vasodilation. Vasodilation leads to fluid retention and faster heart rate. The following effects have occurred in some patients taking minoxidil tablets for high blood pressure:

Increased heart rate: some patients have reported that their resting heart rate increased by more than 20 beats per minute.

Salt and water retention: weight gain of more than 5 pounds in a short period of time or swelling of the face, hands, ankles, or stomach area.

Problems breathing: especially when lying down; a result of a buildup of body fluids or fluid around the heart.

Worsening or new attack of angina pectoris: brief, sudden chest pain.

When you apply ROGAINE to normal skin, very little minoxidil is absorbed. You probably will not have the possible effects caused by minoxidil tablets when you use ROGAINE. If, however, you experience any of the possible side effects listed above, stop using ROGAINE and consult your doctor. Any such effects would be most likely if ROGAINE was used on damaged or inflamed skin or in greater than recommended amounts.

In animal studies, minoxidil, in much larger amounts than would be absorbed from topical use (on skin) in people, has caused important heart-structure damage. This kind of damage has not been seen in humans given minoxidil tablets for high blood pressure at effective doses.

What factors may increase the risk of serious side effects with ROGAINE?
People with a known or suspected heart condition or a tendency for heart failure would be at particular risk if increased heart rate or fluid retention were to occur. People with these kinds of heart problems should discuss the possible risks of treatment with their doctor if they choose to use ROGAINE.

ROGAINE should be used only on the balding scalp. Using ROGAINE on other parts of the body may increase minoxidil absorption, which may increase the chances of having side effects. You should not use ROGAINE if your scalp is irritated or sunburned, and you should not use it if you are using other skin treatments on your scalp.

Can people with high blood pressure use ROGAINE?
Most people with high blood pressure, including those taking high blood pressure medicine, can use ROGAINE but should be monitored closely by their doctor. Patients taking a blood pressure medicine called guanethidine should not use ROGAINE.

Should any precautions be followed?
People who use ROGAINE should see their doctor 1 month after starting ROGAINE and at least every 6 months thereafter. Stop using ROGAINE if any of the following occur: salt and water retention, problems breathing, faster heart rate, or chest pains.

Do not use ROGAINE if you are using other drugs applied to the scalp such as corticosteroids, retinoids, petrolatum, or agents that might increase absorption through the skin. ROGAINE is for use on the scalp only. Each 1 mL of solution contains 20 mg minoxidil, and accidental ingestion could cause unwanted effects.

Are there special precautions for women?
Pregnant women and nursing mothers should not use ROGAINE. Also, its effects on women during labor and delivery are not known. Efficacy in postmenopausal women has not been studied. Studies show the use of ROGAINE will not affect menstrual cycle length, amount of flow, or duration of the menstrual period. Discontinue using ROGAINE and consult your doctor as soon as possible if your menstrual period does not occur at the expected time.

Can ROGAINE be used by children?
No, the safety and effectiveness of ROGAINE has not been tested in people under age 18.

Caution: Federal law prohibits dispensing without a prescription. You must see a doctor to receive a prescription.

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Bad Habits

(continued from page 138) Toner. Fixer. Spritzer. When your morning hair routine has almost as many steps as an Alcoholics Anonymous program, you know you're nearing Grooming Overload. "Too many people are overcoating their hair—using too many oils and gels and moisturizers on their hair and leaving it limp and just hanging there," says Katchen. Grooming Overload can prompt breakouts, especially on the forehead, when hair strands coated with oily products droop down on the face. Dermatologists suggest you limit your hair-product stockpile, use oil-free products when possible, and avoid applying goop near the roots—especially conditioner, which should be dabbed on just the ends.

12. Pulling hair back tightly. The ponytail is the look of choice for exercisers, frenzied mothers, and anyone whose alarm clock doesn't go off on time. But too many years of temple stretching or tightly wound hair on electric rollers can give women a receding, Bruce Willis hairline, a condition called traction alopecia. "If you start noticing hair breaking off along the hairline, you're wearing your hair too tight," says D'Anne Kleinsmith, a dermatologist at William Beaumont hospital in Detroit, noting that this is a particular problem for women with colored or permed hair. "You can wear your hair back as long as you're not pulling hair tight. Leave some fullness, which is more flattering anyway."

13. Not washing brushes and combs regularly. Many people who pay good money for shampoos and conditioners and scrupulously wash their manes every day do the hair equivalent of reusing sweaty argyles: putting brushes that look like creatures from an *Addams Family* film through their hair. "This is not something awful, except that it looks pretty gross when you pull your brush out of your purse," says Kleinsmith. "You won't keep hair as shiny and clean if you're using combs and brushes that aren't clean." A weekly brush bath is in order.

NAIL NO'S

14. Biting your nails. Munching on the prehensile apparatuses at the ends of your arms not only looks as attractive as a mongrel gnawing on a bone, it can lead to a condition called paronychia, an infection in the nail tissue caused by bacteria or fungal germs. In a world where details tell, nail-bitten digits send the message that you are anxious and uptight and should be a character in a Pedro Almodóvar film. Experts say this is a neurotic disorder that is best fixed by a stint with a therapist.

15. Cutting cuticles. Cuticles are not like hair. They are not like congressional payrolls. They are not like a James Michener novel. They do not need trimming. "The cuticles are there to protect against foreign invaders, like bacteria," says Litt.

16. Not taking your own instruments to a manicurist. Sure, packing your own manicure kit seems pretentious and more than a little paranoid. But, hey, nice nails are worth only so much. "A lot of manicurists don't sterilize properly, and there are transmissible things you can get in a salon, from warts and herpes simplex to, theoretically, HIV. The most common one is warts," says Ellen Gendler, a New York dermatologist.

SUN SINS

17. Not wearing sun protection every day. You didn't really think we'd get all the way through this list without mentioning the sun, did you? A thin coat of an SPF of at least 15 should be applied before you walk out the door every day. "Eighty percent of sun exposure over a lifetime is from incidental exposure," says Kleinsmith.

18. Squinting. Walking around with hyphenlike eyes is a sure wrinkle maker, but ironically, it's for the sake of vanity that many women get all scrunched up in the first place. Too proud to wear glasses, they'd rather contort their faces now and pay with crow's-feet later. The other cause of serious squinting is not wearing sunglasses or wearing a pair that doesn't offer enough protection. Put on a hat in the sun, and look for sunglasses that block light enough (if possible, take the glasses to the store window to check the coverage) and that also filter out UVA rays, since damaged skin under the eyes is even more susceptible to wrinkling if you do squint, says Bloom.

19. Tanning. This one wins the prize. The lowest of the low: the all-time worst beauty habit. Going out and actively seeking solar time, actually wallowing in UVA rays for hours, is dumb—dumber than NBC's letting Letterman go, dumber than Clinton's confusing LAX with a hair salon.

MAKING UP (CORRECTLY) IS HARD TO DO

20. Applying makeup in the car. "Putting on makeup in the car is frightening," says Litt. "It's dangerous for the driver next to you, but you could also accidentally poke your eye with mascara or something."

21. Using old makeup. Like milk and Bee Gees songs, makeup does not age well. After time, preservatives poop out and bacteria can grow, causing dermatitis or eye infections, and active ingredients may decompose, leading to performance problems. "You never want to risk anything around the eyes," says Terezakis. "When you're applying mascara, you could scratch the inside of the eye and you may transfer bacteria with the wand." Throw out mascara after three to six months. (Terezakis puts dates on her makeup when she buys it.) Other makeup—eye shadow, blush, foundation—has greater longevity, one to two years.

22. Sleeping in makeup. The phrase "Sleep on it" was never meant to refer to base and blush. "Snooze, you lose" is more like it for this practice. "You have to have your face clean when you go to sleep," says Katchen. "Over the day, you have a lot of oil and debris built up on your face." But there's an even more perilous problem than the whiteheads that could pop up as a result. "Fragments of mascara can lodge in the eye," says Gendler. By the way, you're not excused from soap duty even if you are wearing no-makeup makeup.

23. Sharing makeup. What's a little tube of Runway Red between friends? Well, it could be nothing but trouble. As they say, no good deed goes unpunished. "This is a terrible practice," says Altchek. "There's a high risk of transferring herpes simplex or impetigo." Now, how good a friend is she?

WATERLOGGED

24. Too much showering. Cleanliness is next to godliness, it's true. But how close to divinity do you really need to get? "We have a clean obsession due to the young, urban lifestyle," says Katchen. "People wake up and run, then shower. After work, they may shower before they go out. Especially in the winter, overshowering can lead to overly dry skin." Sure, it's good to wash sweat off, but if you're taking a lot of showers, use a gentle (not a deodorant) soap, use tepid (not hot) water, and don't feel you have to lather up every inch in every shower. "Americans take more showers than anyone else in the world," says Kleinsmith, who advocates a little more rinsing and a little less scrubbing. "I tell people, your lower legs probably don't get that dirty. Just rinse them off during a second shower."

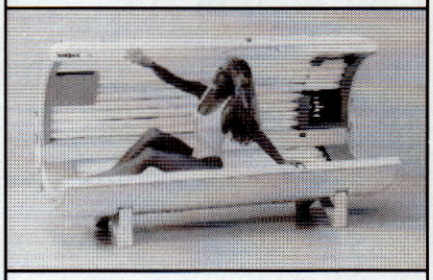
25. Prodigious steaming. You'd think that putting your face in a blast of vapor would register in the Katie Couric range on the wholesomeness scale. But just as you can take only so much perkiness, your face can take only so much steam. "I see people who steam their faces every day, thinking that by steaming they're opening up the pores and getting the impurities out, and often they end up with very red skin from dilated capillaries," says Gendler. "Steaming has minimal to no value. Even if pores do temporarily 'open up,' it doesn't mean you will have a mass exodus of stuff from clogged-up pores. That stuff has to be extracted—it's embedded." If you steam simply for a more 1960s-ish reason (if it feels good, do it), then just be sure to keep it to twice a week. ●

Skin Doctor

(continued from page 158) FDA, he spoke about it to a group at Yale medical school. A snotty young resident asked, "Does what you do have redeeming social value?"

The woman who has come to his office on a weekday morning for her annual collagen touch-up could answer the question for him. A respected entrepreneur and philanthropist, she is a dynamo, barely stopping for a breath while Klein injects a white river of collagen next to her nose, telling him what ruins he must see when he goes to Rome to lecture the following week. When he's finished, she wipes away a tear and rushes out to live her credo: "Looking youthful comes from thinking good thoughts, living a good life, and doing good things for other people." Contact with such patients has faded that old memory. It has also been stamped out by the parade of accomplished, celebrated, and influential people marching into Klein's office. Snide remarks about the social worthiness of cosmetic dermatology don't bother him as much today. With success has come a thicker skin. ●

Don't You Love To Be Tan!



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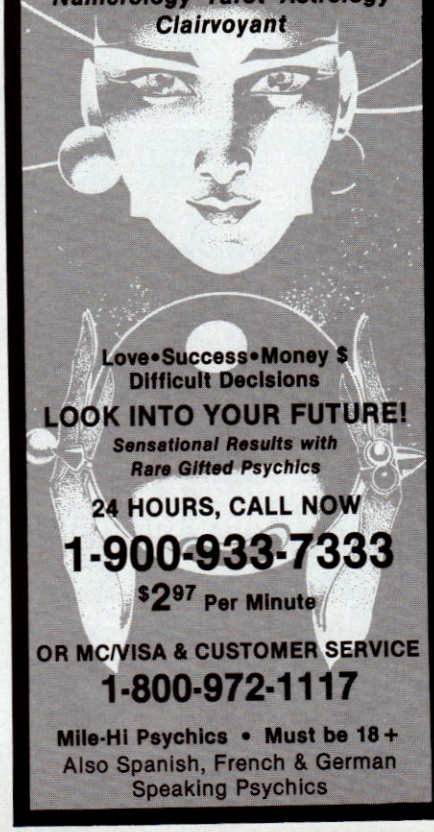

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Credits

All prices are approximate. **Cover:** Liza Bruce crepe mesh shirt, $150. Barneys New York, N.Y.C. **Contents, Page 4:** Left, Liza Bruce shirt. DKNY apron. DKNY Coverings panty hose. Department stores nationwide. Calvin Klein Footwear leather ankle boots, $250. Nordstrom. Right: Comme des Garçons by Rei Kawakubo shirt, $365. Barneys New York, N.Y.C.; Bergdorf Goodman, N.Y.C.; Susan, Burlingame, San Francisco. Page 10: Left, Calvin Klein rayon dress, $1,100. Calvin Klein Boutique, Palm Beach FL. **Double Duty, Page 57:** Ralph Lauren Collection rayon-and-silk vest, $396, and cashmere turtleneck, $298. Polo/Ralph Lauren, N.Y.C., Beverly Hills. **Allure's Face: Julianne Moore, Page 59:** Liza Bruce Lurex sweater, $300. To order at Barneys New York; Anastasia, Newport Beach CA. Donna Karan Intimates cotton-and-Lycra camisole, $26. Neiman Marcus; Nordstrom; Bullock's. Jean Colonna PVC pants, $300. If, N.Y.C.; Untitled, N.Y.C.; Charles Gallay, L.A. Freelance leather ankle boots, $270. Barneys New York; Freelance, N.Y.C.; Tootsie Plohound, N.Y.C.; Madison, L.A. **Snapple Cult, Page 60:** DKNY wool sweater. **Army-Navy Gear, Page 62:** Surplus wool pea coat, $70, and wool sailor pants, $30. Weiss & Mahoney, N.Y.C. **Editors' Favorites, Page 68:** Left, Donna Karan Collection lace bodysuit, $200. Saks Fifth Avenue, Beverly Hills; Bloomingdale's, Chicago; Neiman Marcus, Dallas; Bergdorf Goodman, N.Y.C. Center: Laura Urbinati & Luca Mancini wool sweater, $120. Laura Urbinati & Luca Mancini Boutique, L.A.; Barneys New York. **Body News, Page 76:** TSE Cashmere cardigan, $285. Barneys New York, N.Y.C.; Toby Lerner, Philadelphia. **Mood News, Page 80:** TSE Cashmere cardigan, $285. Bergdorf Goodman, N.Y.C.; Dosa, N.Y.C.; Fred Segal, Beverly Hills. **Rebel Rebel, Page 96:** Isaac Mizrahi cotton-and-polyester tank dress, $315. To order at Bergdorf Goodman, N.Y.C.; Saks Fifth Avenue, N.Y.C.; Marshall Field, Chicago; Dayton-Hudson, Minneapolis; Neiman Marcus, Dallas. **Yo-Yo Dieting on Trial, Page 106:** Donna Karan Intimates linen gown. **Bad Habits, Page 134:** Liza Bruce Lycra-and-mesh dress, $240. Theodore, L.A.; Stanley Korshak, Dallas; L'Animale, Englewood NJ. Walter Steiger satin shoes, $245. Walter Steiger, N.Y.C. Page 137: Teodora bed by Driade, $4,665. Modern Age, N.Y.C. Page 138: Hanes T-shirt. **Cutting It Close, Page 140:** Karl Lagerfeld for Chanel wool gabardine jacket, $2,510. I. Magnin, Beverly Hills, San Francisco, San Diego, Carmel CA, Phoenix; Harry B's, Nashville. Fruit of the Loom children's T-shirt. Donna Karan Hosiery silk tights. DKNY Shoes leather army boots, $245. Bloomingdale's; Neiman Marcus; Nordstrom; Bergdorf Goodman, N.Y.C. Page 141: Future Ozbek rayon jacket, $425, and trousers, $235. Call 212-223-3223 for info. Calvin Klein Footwear calfskin boots, $250. Bloomingdale's. Page 142: Agnès B. wool-and-nylon cardigan, $120, and leather shorts, $420. Agnès B., N.Y.C., L.A., Boston. Donna Karan Hosiery tights. Calvin Klein Eyewear sunglasses, $185. Saks Fifth Avenue, N.Y.C.; Neiman Marcus, Beverly Hills; Nordstrom, San Francisco, Palo Alto CA. Page 143: Calvin Klein cashmere pullover, $465. Nordstrom; Kaufman's, Pittsburgh; Rich's, Atlanta. CK Calvin Klein Hosiery nylon-and-Lycra tights, $8. Bloomingdale's, N.Y.C.; Marshall Field, Chicago; Macy's, San Francisco; Woodward & Lothrop, Washington DC. Miller's Harness galoshes, $23. Miller's, N.Y.C. Page 144: Flyte Ostell linen gauze dress, $590. Barneys New York, N.Y.C.; Bergdorf Goodman, N.Y.C.; Dayton-Hudson, Minneapolis; Fred Segal, L.A. Xuly-Bët Lycra top, $50. Barneys New York, N.Y.C.; Charivari, N.Y.C.; If, N.Y.C.; Charles Gallay, L.A.; Serenella, Boston. Miller's Harness rubber boots, $29. Miller's, N.Y.C. Ralph Lauren Jewelry Collection silver necklace, $90. Polo/Ralph Lauren; Saks Fifth Avenue, N.Y.C.; Bloomingdale's, N.Y.C. Me + Ro silver and gold rings, $50–$150. To order at Billy Martins, N.Y.C., and the Clay Pot, Brooklyn.

Reporter

Page 57: Hair, Sam McKnight; makeup, Sonia Kashuk for Aveda. Page 68: Clockwise from top left, Stewart Shining; hair, Alberto Guzman for the Stephen Knoll Salon; makeup, James Kaliardos for M.A.C.; Fabio Tosca; Franz Walderdorff; hair, John Caruso; makeup, Justin Henri for Vartali; Stewart Shining; makeup, James Kaliardos for M.A.C. Still life: David Cook. Page 70: Clockwise from top left, Granger Collection; Bettmann Archive; Kobal Collection; Globe; UPI/Bettmann; Photofest; Photofest; Dan Lecca; Kelly Jordan/Ron Galella; Kobal Collection; Frank Edwards/Archive Photos; Kobal Collection; Kobal Collection; Photofest; Photofest. Page 74: Top, from left, Mitchell Levy/Globe/Rangefinders, A. Tannenbaum/Sygma; Michael Ferguson/Globe, Rick Schaff/Shooting Star; Ralph Dominguez/Globe, Ron McSanos/Shooting Star. Bottom, from left: Ralph Dominguez/Globe, Lynn Goldsmith/LGI; James Smeal/Ron Galella, A. Tannenbaum/Sygma; Adam Scull/Globe, Michael Ferguson/Globe.

Star Skin Doctor

Pages 154–155: Clockwise from top right, Vinnie Zuffante/Starfile; Vinnie Zuffante/Starfile; Stephen Trupp/Globe; Stephen Trupp/Globe; K. McKay/Rex; J. Paschal/Celebrity Photo.

Reality Check

Page 198: Left, from top, Dan Lecca; Lavine/LGI; S. Trupp/Globe; Michael Ferguson/Globe. Center: A. Ortega/Ron Galella; A. Ortega/Ron Galella; A. Savignano/Ron Galella. Right: Richard Galella/Ron Galella; Scott Downie/Celebrity Photo; Richard Chambury/Globe; John Paschal/Celebrity Photo.

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Reality Check

ARTIFICIAL COLORING

A funky burnt orange 'fro at the Vivienne Westwood show.

blame it on Barney, but some of the faux hair color we see these days looks a lot like stuffed-animal plush. If Marilyn Monroe was the biggest influence on hair color in the 50s, who is the big trendsetter of the 90s...Ronald McDonald? Well, actually, at the moment, colorful celebrities are favoring bilious shades of the Easter egg spectrum. Brilliant, yes. But is it wise to strip and stripe until your coif resembles cotton candy?

—JEFFREY SLONIM

RuPaul: All you need is some peroxide and a dream.

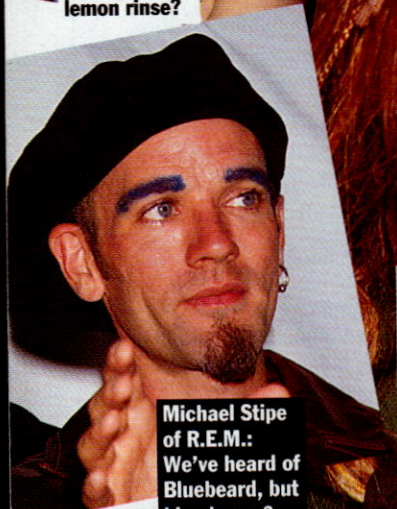
Did Mercedes Ruehl's oil well come in?

John Taylor of Duran Duran in his Maraschino cherry period.

Patricia Arquette's spun-sugar hair looks edible.

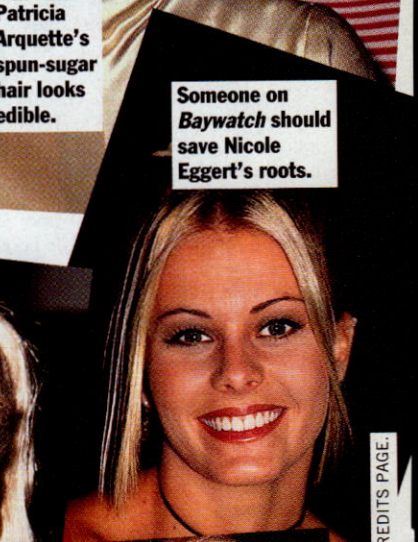
Did Cyndi Lauper overdo her daily lemon rinse?

Mixed metaphor: Betsey Johnson, doing both Pippi Longstocking and Goldilocks.



Michael Stipe of R.E.M.: We've heard of Bluebeard, but blue brows?

Lady Dye: Miss Brill's color job is badly in need of a touch-up.



Someone on *Baywatch* should save Nicole Eggert's roots.

Beverly Johnson's model rust is a must.

FOR PHOTOGRAPHERS' CREDITS, SEE CREDITS PAGE.

Page 145: TSE Cashmere children's cashmere cardigan, $164. Bebe Thompson, N.Y.C.; La Layette, N.Y.C.; Children's Boutique, Philadelphia. Plein Sud pants, $370. Variazioni, N.Y.C.; Bottega Contessa, Chicago; Maxfield, L.A. Calvin Klein Footwear calfskin boots, $250. Bloomingdale's. **Hair Raisers, Page 146:** Jean Colonna wool-and-polyester top, $150, and PVC trousers, $300. Untitled, N.Y.C.; If, N.Y.C.; Charles Gallay, L.A. Page 147: Helmut Lang stretch-nylon tank top, $230. Charivari, N.Y.C.; Ron Herman Melrose, L.A. Helmut Lang wool pants, $350. Macy's, N.Y.C.; Susan, Burlingame, San Francisco; Emphatics, Pittsburgh. Page 149: Marks & Spencer camisole. **Debi Does Hollywood, Page 166:** Kmart slip, $11. Kmart. **The Frill Is Gone, Page 176:** Jil Sander silk-and-acetate dress, $1,300. Barneys New York, N.Y.C., Houston, Costa Mesa CA; Ultimo, Chicago. Hanro cotton G-string, $15. Neiman Marcus; Bloomingdale's; Toujours, San Francisco. Page 177: Ralph Lauren Collection silk dress, $1,940. Polo/Ralph Lauren, N.Y.C., Beverly Hills; Saks Fifth Avenue, N.Y.C. Page 179: Karl Lagerfeld for Chanel wool jacket, $2,555; cotton leggings, $270; suede boots, $945. Saks Fifth Avenue, N.Y.C., Beverly Hills; Bloomingdale's, N.Y.C.; Harry B's, Nashville. Page 180: Comme des Garçons by Rei Kawakubo chiffon dress, $835. Comme des Garçons, N.Y.C.; Linda Dresner, Birmingham MI. Manolo Blahnik velvet shoes, $515. Manolo Blahnik Boutique, N.Y.C.; Bergdorf Goodman, N.Y.C. Page 181: Helmut Lang men's cotton-and-acetate jacket, $695. Bergdorf Goodman, N.Y.C.; Charivari, N.Y.C.; Emphatics, Pittsburgh. Helmut Lang men's cashmere sweater, $570. Untitled, N.Y.C. Helmut Lang women's velvet trousers, $400. Bagutta, N.Y.C.; Susan, Burlingame, San Francisco. **Air Traffic, Page 183:** Anna Sui wool jacket, $440, and wool skirt, $165. Anna Sui, N.Y.C., L.A.; Bloomingdale's, N.Y.C. Ralph Lauren Collection bodysuit. Kate Spade at Cynthia O'Connor & Co. polyester bag, $115. Barneys New York, N.Y.C.; Charivari, N.Y.C.; Fred Segal, L.A. Hue Legwear nylon-and-Lycra tights, $14. Department stores nationwide.

Beauty Guide

Most of the makeup and skin- and hair-care products mentioned in *Allure* are sold at major drugstores, department stores, or beauty salons. Sources for harder-to-find items are listed below.

Page 68: Bell'occhio powder puff, 415-864-4048. Alvin MOR sharpener, outside N.Y.C., 800-221-6845; in N.Y.C., 212-431-7932. Miroir Brot mirror, 312-871-0770. Arpin mirror available at Boyd's, 212-838-6558. Page 131: Temptu beauty marks, 800-972-9682. Page 148: Artec Kiwi Colorefflector, 800-323-6817. Bain de Terre Mint Balm Sculpting Spray Gel, 800-242-WAVE. Phytothérathrie Phytovolume Actif, outside N.Y.C., 800-648-0349; in N.Y.C., 212-754-2300. Page 156: Shepard's lotion, to order at drugstores. Pure Block 40, 800-336-9135. Page 184: Oxygen Cocktail, 800-284-6263. Karin Herzog Vita-A-Kombi, 800-553-4349. Page 185: Colo Zone, Oxy-Moxy, 800-284-6263. Karin Herzog Oxygen Body Cream, 800-553-4349. Oxy-Quenchers available at health food stores. Page 188: Murray's Pomade, 800-448-6548. Hydrafizz bath tablets, 800-932-0168. Page 190: Phytothérathrie Phytofix, outside N.Y.C., 800-648-0349; in N.Y.C., 212-754-2300. Kiehl's shampoo, 800-KIEHLS-1.

If you are interested in participating in the *Allure* Reader Response Panel, call 800-9-ALLURE.

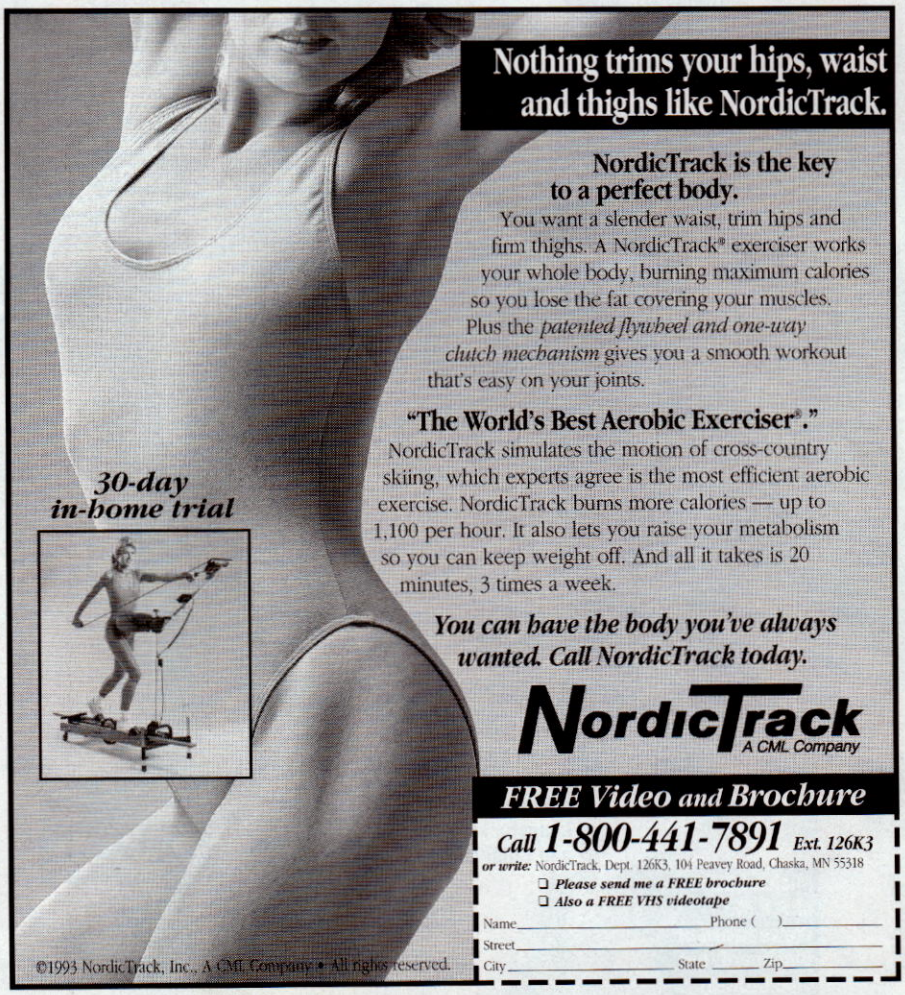
Debi Mazar

(continued from page 167) hard creating looks for these people. I'd do the makeup, then my job was over and the show would begin. It was frustrating. I always really wanted to entertain."

Lorraine Bracco, with whom Mazar had worked on the play *Goose and Tom Tom* at Lincoln Center, sent Mazar to her talent agency, Flick. They suggested Mazar take some acting classes and come back to do a monologue. "She did," says Mazar's agent, Peg Donegan, "and she was very funny. We signed her, and about two or three months later she got *GoodFellas*." Since then she's worked with Spike Lee in *Jungle Fever* and *Malcolm X,* Oliver Stone in *The Doors,* and Jodie Foster in her directorial debut, *Little Man Tate.* Woody Allen just cast her in his as-yet-untitled period film due out sometime next year.

But her part as Denise Iannello, the salty secretary from Queens on the ABC series *Civil Wars,* brought her the most recognition. After the show was canceled, she got the female lead as a lower-middle-class secretary in the Disney movie *Money for Nothing,* based on five days in the life of Joey Coyle (played by John Cusack), the out-of-work Philadelphia longshoreman who picked up the million dollars that fell off the back of an armored van in 1981. Meanwhile, Bill Finkelstein, the creator of *Civil Wars,* moved over to NBC's *L.A. Law* as executive producer and took Denise and Debi with him. It's the first time in prime-time history that a character has transcended network boundaries. "Debi's inspiring," says Finkelstein. "She's a very smart actress, and she physically explodes on-screen."

On *L.A. Law,* Denise Iannello is the quintessential New York girl transplanted to vacuous Los Angeles. She works as a legal secretary and lives out a number of Hollywood fantasies, like getting discovered. In a funny art-imitates-life twist, the same thing has happened to Debi Mazar. Quintessential New York girl, with raven hair, an irrepressible bravado, and the mouth of a truck driver, is transplanted to blond Los Angeles, where she carries an umbrella to protect herself from the sun and gets discovered. Difference is, Mazar's fantasy is real. ●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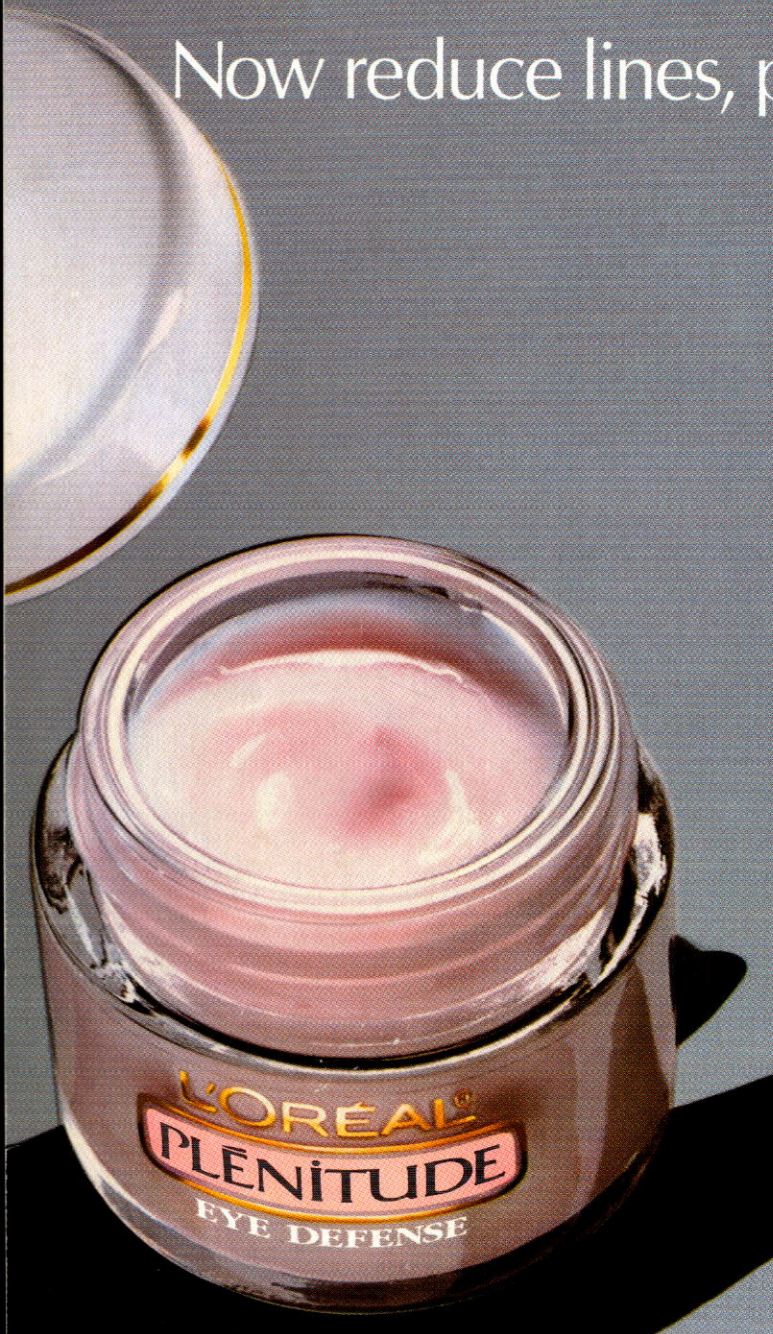

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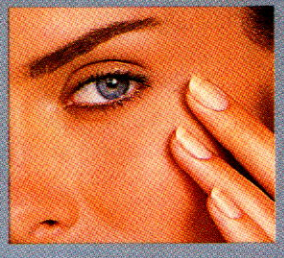

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